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ABSTRACT

This is a sequel to the French guide for Levels 1 and 2 (grades 7 and above). Materials for Level 3 center around: (1) the teaching of grammar using two different texts, (2) reading, (3) cultural education, and (4) supplementary lesson plans, quizzes, exercises, and tests. Other chapters discuss coverage of basic materials, differences among the various texts, how to teach a unit, use of narrative tapes, homework suggestions, and educational objectives. Materials for Level 4 center around conversations, reading, grammar, and tapes accompanying the texts. Other chapters deal with course objectives, methodology, materials, optional units, and supplementary materials. An appendix contains materials relevant to both levels on the language laboratory, overhead projector, library purchases, foreign language study techniques, and teacher self-evaluation. Syllabication, diacritical marks, pronunciation, spelling, and phonetic transcription are also discussed. A professional bibliography and a list of outside reading texts are included. (RL)

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FRENCH CURRICULUM GUIDE - LEVEL III AND IV

GRADES 10,11,12

This Guide supersedes the French Interim Guide for Levels III and IV. The guide for grades 7 and above also supersedes the Interim Guide for Levels I and II.

LEVEL IV GUIDE begins page 173

Board of Education
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TO THE TEACHERS OF FRENCH

This Guide for French - Level III presents an overview of the program at this level as it is evolving in the schools of Prince George's County. It is intended as a sequel to the guide for Levels I and II, grades 7 and above. It recognizes the A-LM Level Three as gradually replacing Intermediate Conversational French in the third level program since the former represents the third step in a carefully articulated sequential series being increasingly employed in our schools.

Because this is a transitional period, a number of Level III classes (grades 11 and 12) will be using Intermediate Conversational French. Some materials and suggestions for using this text are also included, particularly for the beginning teacher.

This publication supersedes the French Interim Guide with regard to Level III.

A summary of major emphases and objectives for the first four levels appears in the following pages. Teachers are urged to review this summary in order to keep Level III in perspective in relation to what the student has already experienced in the language learning continuum and the nature of the expectations beyond Level III.

Grateful acknowledgement is made of the following teachers without whose contributions this guide could not have been written:

Miss Patricia Carlton, Helping Teacher
Mrs. Ann Bitterman - Crossland High School
(taught A-LM Three, 1967-68)
Chairman of Guide Committee
Miss Elizabeth Higginbotham - DuVal High School
(taught A-LM Two & Three, 1967-68)
Miss Mary Valente - DuVal High School
(taught A-LM Three, 1967-68)
Mrs. Cynthia Perkins - Central High School
(Material from Intermediate Conversational French)

Teachers are urged to consult also the A-LM Level Three Manual for suggestions.

NOTE: Some Level III classes which will be using A-LM Three have not had A-LM Two but rather Basic Conversational French. In order to help teachers with the problem of articulation in this situation, an alphabetical list has been prepared by Mrs. Bitterman, Miss Valente, and Miss Higginbothom. This list contains vocabulary and expressions in A-LM Two, not found in BCF, and appears in this guide immediately following the list of Basic Materials. It is recommended that this material be taught during the first few weeks of school to those third year students who did not have A-LM Two.

NOTE: Students who had A-LM Two should not be using Intermediate Conversational French.

The over-all editing, compilation, and writing of various sections of the Guide not prepared by the teachers has been the responsibility of the foreign language supervisor.

Please address suggestions for changes in this Guide to the Central Office of the Board of Education.

IT IS ASSUMED THAT THE LEVEL III TEACHER HAS READ THE GUIDE FOR LEVELS I - II.

SUMMARY OF BASIC TEXTS USED IN THE VARIOUS STREAMS OF THE FRENCH PROGRAM, 1968-69

Stream 1

Level I	Level II	Level III	
Grades 7-8	Grade 9	Grade 10	This stream has not reached Level IV
A-LM One	A-LM Two	A-LM Three	

* * *

Stream 2

Level I	Level II	Level III
Grade 9*	Grade 10	Grade 11
State Dialogues or Parlez-vous Français	Basic Conversational French	Intermediate Conversational French
or	or	or
A-LM One (very limited number)	A-LM Two	A-LM Three

(Those who used A-LM One should use A-LM Two. Those who used the State Dialogues may be using A-LM Two because of transition to these materials.)

(Those who used A-LM Two should use A-LM Three. Those who used BCF may be using A-LM Three.)

Level IV
Grade 12
Cours Moyen
or
A-LM Four

(Those who used A-LM Three should use A-LM Four. Those who used ICF may be using A-LM Four.)

* * *

Stream 3

Level I	Level II	Level III
Grades 10-12	Grades 11, 12	Grade 12
State Dialogues and PVF	BCF	ICF
	or	or
	A-LM Two	A-LM Three

The same provisions apply as discussed under the Grade 9 stream.

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* The revised edition of A-LM One will be ready in January 1969. Hence, beginning in the 1969-70 school year, it is recommended that senior high schools begin to change to these materials for Level I. This will also apply to grade 9 - Level I in junior high schools.

BASIC MATERIALS FOR FRENCH LEVEL III

1. A-LM Level Three - Units 21-33 (minimum 21-30 - See discussion on coverage of units. See French Guide for Levels I and II for Units 21 and 22.*

   or

   Intermediate Conversational French (abbreviated ICF in this Guide)

   GRADES 11 AND 12 ONLY, IF NOT MIXED WITH GRADE 10. IF GRADES 10, 11, 12 ARE MIXED THEN A-LM THREE SHOULD BE USED.

NOTE: Reading Material in basic text has priority over all class readers.

2. Tapes accompanying texts
3. Teacher's manual for A-LM Three,* and A-LM Two (for lessons 21 and 22.
4. Student practice discs (10 per school, gradually to be increased).
5. Student A-LM Test Booklets - 40 per school.

   STUDENTS ARE NOT TO WRITE IN TEST BOOKLETS. THEY ARE TO BE RETAINED FOR USE FROM YEAR TO YEAR.
6. A-LM test tapes (3 reels) - Listening Comprehension

A-LM THREE (items 4-6)

CLASS READERS

7. Promenades en France - Selected Chapters (with tapes)
   Reading for Meaning - Stories not read in Level II
   Le Petit Prince - only for high ability classes, and not at expense of material in A-LM Three. Use in room library also.

All Level III teachers should, if possible, have pupils read from both Reading for Meaning and Promenades to experience the difference in type of reading matter. Classes using A-LM Three should complete all stories not read in Level II, in Reading for Meaning. This reader has priority over Promenades for these groups though the latter should also be used.

* Level III Manual contains tests after units, key to writing drills, and to tests.

* Tapes for Units 21 and 22 sent to each senior high school.

Classes using ICF need not complete either text but should also experience both.

PLEASE NOTE: The reading matter in the basic text has priority over all class readers.

Le Petit Prince

Le Petit Prince is not listed as a basic class reader on the Textbook List. A copy for every student cannot be purchased. For classes using A-LM Three it is questionable that time can be devoted in class to the reading of this work, since the A-LM text contains much more reading matter than ICF. Hence teachers who were accustomed to using Le Petit Prince with ICF will probably need to revise their expectations, exclude Le Petit Prince except with extremely capable groups. It must be remembered that the amount of reading material in ICF is negligible compared to that in A-LM Three.

Where Le Petit Prince is not used as a class reader, it should be included in the room library for independent reading.

A class using ICF may continue to use Le Petit Prince as a class reader, provided that it is an above average group.

In conclusion: The primary objective is to cover the basic text. If this cannot be done when class readers are included, the class readers should not be attempted. This judgment must be made in accordance with the nature of each Level III group. Teachers should not try to teach all Level III groups in the same manner.

BASIC MATERIALS (continued)

8. Quick-change Drills and Expanded Quick-change Drills - tapes and teacher's manuals.

   These drills should be used selectively, when applicable, especially in the language lab for variety.

9. Ecoutez et Devinez Series - tapes, student booklets and teacher's manual - ALSO FOR LAB.

10. Holt Cultural Photographs - good for display and motivation for oral/written composition or reporting.

11. Berlitz-Pathescope Sets 1 - 8 (filmstrips accompanied by recordings, including two listening comprehension tests; Sets 5 - 8 particularly suited to Levels III - IV)

12. Other suitable cultural filmstrips or slides (Tape narrations and/or captions in French. See discussion on filmstrips in this guide.)

13. Films - (at Materials Center; see list in this guide. Other suitable films also may be used. Narration should be in French except in special cases, such as for slow learners, to stimulate cultural interest.

PREVIEW ALL FILMS AND FILMSTRIPS

PRE-LISTEN TO ALL NEW AUDIO MATERIALS

14. Transparencies - preferably teacher - made to suit the specific situation; some commercially prepared.

15. Supplementary readers for classroom library for all Level III and IV teachers - for independent reading. See representative list in this guide taken from Foreign Language Inventory, or see Inventory itself. (Each teacher receives copy of Foreign Language Inventory at the beginning of the school year.)

16. Dictionaries and encyclopedias - bilingual and monolingual

NOTE - Students might purchase dictionary,
Larousse de Poche through
Universal Newsstand and Book Company
735 - 14th Street, N. W.
Washington, D. C.

or through school bookstore - about $1.00

A serious Level III student should have a dictionary of his own!

17. Reference Grammars

Fraser and Squair - one per Level III teacher

Le Bon Usage - Grévisse - one per school. Use as ultimate authority.

18. French Listening Comprehension Test - Forms A and B

Standardized test given in May of each year.

Form A - practice tape

Form B - official test

Teacher's Manual and Key; Student Booklets - no writing in booklets.

Refer to pages 90 + 91

UNIFIED FRENCH (Suggested, not required)

19. A reference grammar for students

Oxford Book Company
71 - 5th Avenue
New York, New York 90¢

Because *A-LM Three*, in its grammatical index, frequently refers the student to the Level II and Level I texts for clarification of certain grammatical points, and since most of the third year students do not have access to the texts of the previous levels, the teachers preparing this guide have suggested the use of the paperback condensed grammar, *Unified French*.

Thirty copies per school will be purchased by the Central Office. The Level III teacher should keep these in the classroom and distribute them when the students are working on grammar exercises in class. Some individual loans could be made on a short-term basis. It is suggested, that with the permission of the principal, these paperback books could be made available for purchase in the student bookstore.

The thirty copies purchased by the Central Office could be used for those students who have not purchased their own.

IT SHOULD BE EMPHASIZED THAT THIS BOOK IS NOT REQUIRED IN THE LEVEL III COURSE. NO LESSONS SHOULD BE ASSIGNED IN IT. IT IS MERELY FOR REFERENCE BY STUDENTS.

20. *Student Magazines and Newspapers*

Chez Nous (Scholastic) - purchased by students with approval of principal.

Paris - Match	Library
Elle	
Réalités	

COVERAGE OF MATERIAL

1. Units 21-30* in A-LM Three with Units 31-33,* if possible.

2. Eliminate other reading if necessary in order to include the later units.

   If Units 31-33 cannot be thoroughly covered, see the section on grammar in this guide for priorities in presenting the grammatical points covered in these units. It is further recommended that the better students read the selections in these units in lieu of other room library reading.

   If ICF is used, an attempt should be made to complete the text, with judicious use of the exercises.

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* None of the Level III units is repeated in A-LM Four.

* Units 21 and 22 are Level II units. Please teach as recommended in Level I and II Guide, pp. 160-163 and Level II Manual.

VOCABULARY AND EXPRESSIONS IN A-LM TWO, NOT IN BCF*

Ann Bitterman, Elizabeth Higginbotham
Mary Valente

(FOR STUDENTS IN A-LM THREE WHO HAVE HAD BCF. ALSO FOR STUDENTS CURRENTLY IN BCF WHO WILL BE IN A-LM THREE THE FOLLOWING YEAR.

A

- ils accueillaient, ils accueillent (16)
- mes affaires (9)
    - ça fera l'affaire (10R)
    - affronter (20R)
- l'aise; mal à l'aise (17)
- ajouter (20R)
- l'alimentation (19)
- allons-y (1)
    - vas-y doucement (5)
    - ça va? (9)
    - ça te va? (18)
- une allumette (18)
- aménager (20)
- un âne (19)
- il s'en apercevra (18)
- aperçu: personne ne s'en est aperçu (15)
    - ils ont aperçu (17)
- aplomb, remettre d' (15)
- un appareil, à l'appareil (6)
- une ardoise (20)
- un arrière, en arrière (13R)
- s'il m'en arrivait autant (20)
- arriver à (20)
- un atelier (19)
- augmenter (18R)
- tout aussi...que (19)
- un autocar (15)
- autrement (19)
- à l'avant de (17)
- l'avenir (17)
- à mon avis (8)
- avoir de la peine à (15)
- avoir sommeil (17R)
- avoir de la veine (19)
- il doit y avoir (18)

B

- une baguette (19R)
- baisser (10)
- balayer (16)
- une baleine (16R)
- une barque (17)
- le bas (18)
- bâtir (20)
- bavarder (17)
- un berger (15R)
- bête (9)
- une bibliothèque (2)
- ou bien (13)
- un bifteck (19R)
- blague, sans (12)
- un bocal (19R)
- un bol (17R)
- bousculer (19R)
- un bras (15)
- bronzé (14)
- bruissant (20)
- une brume (17)
- bruyant (19)
- un buisson (20)

C

- ça y est! (11)
- un cadeau (13)
- un caillou (15)
- un camarade (14R)
- casser la croûte (15)
- une ceinture (19)
- un cerf (18R)
- un changement de vitesse (15)
- une chanson (19)
- le chantage (20R)
- se charger de (18)
- charmant (4R)
- le chauffage central (20)
- se chauffer (20)
- une chemise (9)

---

* Numbers refer to the Unit in A-LM Text

C (continued)

chercher à inf. (17)
chic alors! (5)
un chien (20)
une cigale (20)
un cimetière (20R)
un clin
   en un clin d'oeil (15)
une cloche (17R
un clou (11)
une confiture (19)
un corsage (9)
une côte (17, 18)
du côté de (20)
un coup (4)
un coup de téléphone (17)
une cour (11R)
un couteau (18)
une crémerie (13)
un crémier (13)
creuser (18)
un cri (16)
crier (19)
croiser (17)
un croix (20R)
le cuir (19)

D

se débrouiller (18)
le début (9)
déchiré (18)
découvert (18)
une découverte (19R)
découvrir (18)
défendre (18)
déposer (18)
derrière (18)
dès (14R)
descendre dans un hôtel (19)
désolé (19)
dès que (19)
le dessin (17R)
deux, tous les (17)
un disque (4)
un divan (20R)
le dos (15)
la douane (17)
un douanier (17)
doucement (9R)
la douceur (16R)
drôlement (18)

E

un éclair (17)
éclaircir (18R)
éclairer
   elles éclairaient comme en plein jour (16)
économies:
   faire des économies (19)
s'écraser (18)
élever (14)
embrasser
émigrer (16R)
emporter (18)
emprunter (14)
encombrer (19)
encore une fois (12)
l'enfance (16)
enfin (10R)
l'ennui (12)
s'ennuyer (7)
s'entendre avec (17)
une entrée (15)
équilibre
   perdre l'équilibre (15)
équipe (20R)
éreinté (15)
un escargot (19R)
l'essence (6)
étaler (19)
étendre (15)
une étincelle (16)
étourdi (19R)
études
   faire ses études (8)
un évêque (20R)
éviter (15)

Vocabulary and Expressions in A-LM Two, Not in BCF (continued)

F

- façon, de toute (20)
- failli (15)
- faire
  - s'en faire (6)
  - cela ne se fait pas (8)
  - ça fera l'affaire (10)
  - faire plaisir à (13)
  - faire un repas (16)
  - faire peur à (16)
- faire jour (17)
- faire de l'auto-stop (18)
- faire la queue (18R)
- faire ses comptes (19)
- faire un récit (19)
- faire semblant de (19R)
- faire gris (20)
- une falaise (15)
- falloir
  - il nous faut (4)
- un fauteuil (16)
- fébrile (16)
- un fermier (20)
- le feu
  - mettre le feu à (16)
- feuilletant (20R)
- fier (16)
- une flèche (17)
- une foire (16)
- à fond de train (16)
- fou
- une foule (16)
- la fraîcheur (18R)
- un fronton (16)

G

- gagner (20)
- un gâteau (3)
- une gerbe d'étincelles (16)
- le gibier (20)
- goûter (10)
- les grandes vacances (14)
- grand'chose, pas (4)
- le gros lot (20)
- une grotte (18)

H

- les habits (18)
- une haie (20)
- heureusement (15)
- hospitalier (16R)
- une huitaine (16)
- humeur, de bonne (17R)

I

- s'inquiéter (14R)

J

- joli
  - tout ça c'est bien joli (20)
- jour
  - le lever du jour (16)
  - en plein jour (16)
- une jupe (9)

K

none

L

- laisser (10)
  - laisser tomber (11)
- une lampe de puche (18)
- un lapin (17)
- large (19)
- la lavande (20)
- le lever du jour (16)
- les lilas (m.) (19)
- le linge (15)
- une liséré (17)
- un locataire (19)
- un lot
  - le gros lot (20)
- la lourdeur (17)
- une lueur (15)
- un lycéen (lycéenne) (8)

Vocabulary and Expressions in A-LM Two, Not in BCF (continued)

M

- mais non
- mal
  - mal à l'aise (17)
- une malle (17)
- manquer
  - manquer de +noun (8)
  - manquer de +infinitive (19)
- un match (11)
- même
  - eux-mêmes (16)
  - tout de même (17)
- mener (20)
- mériter (14)
- le métro (19)
- mettre
  - se mettre à table (7)
  - se mettre en route (15)
  - mettre le feu à + noun (16)
- un millier
- le mimosa
- le mistral
- moins
  - pas le moins du monde (20)
- une moitié
- mort
  - tu n'es pas mort d'ennui? (12)
- un moteur (20)
- tu mourrais (20)
- un moyen (20)
- le moyen âge (20)

N

- une naissance (20)
- nautique
  - le ski nautique (14)
- une note (10)

O

- une occasion (opportunity) (19)
- une odeur (17)
- un olivier (20)
- original, -e (different) (13)
- l'orthographe (f.) (17)
- où
  - l'année où
- un outil

P

- une paille (19)
- une panne (11)
- un pantalon (9)
- une pantoufle (13)
- Pâques (14)
- par là (19)
- pareil (11)
- paresseux (10)
- pas mal de (9)
- à minuit passé (16)
- le pays natal (14)
- la pêche sous-marine (20)
- la pelle (18)
- la pelote (10)
- une péniche (17)
- la phare (17)
- une pièce (17, 19)
- une pile (18)
- pire (13)
- la plage (16)
- de plus en plus (19)
- plutôt (17)
- un pneu (11)
- la poésie (17)
- pointu (20)
- la poissonerie (19)
- le poissonier (19)
- la politique (7)
- les pommes frites (19)
- populaire (19)
- le pourboire (9)
- pourvu que (19)
- je n'en peux plus (15)

(suite)

Vocabulary and Expressions in A-LM Two, Not in BCF (continued)

P (suite)

les préparatifs (16)
le projet (19)
à propos (8)
une propriété (20)
punir (10)

Q

quand même (10)
une quantité (15)
que (in comparisons)
  plus grand que (5)
  que tu es bête! (9)
quelque part (20)
la queue
  faire la queue (18)
quoi
  avoir de quoi se payer le métro (19)
  demander (19)
  ce à quoi je m'attendais (19)

R

la race (20)
ralentir (17)
un rang (9)
  en rangs (17)
ranger (20)
rattraper (15)
de rechange (18)
le récit
  faire un récit (19)
la récréation (17)
réfléchir (13)
remettre d'aplomb (15)
se remettre au travail (17)
remorqueur (17)
un remue-ménage (17)
rendre visite à (14)
rentrer en classe (14)
se renverser (15)
un repaire (20)
la respiration (18)
la retenue (17)
on ne risque pas (20)

le riz (3)
le rôti (17)
un ruisseau (15)
une rumeur (10)

S

sale (18)
sans blague (12)
la santé (17)
une saucisse (3)
le savon (18)
ça ne se fait pas (8)
sec (sèche) (18)
le séjour (14)
le sel (18)
faire semblant de (19)
serrer (17)
soigner (20)
le soulagement (15)
soupir (15)
  pousser un soupir
surtout (8)
le surveillant général (17)

T

tant pis (5)
une tartine (17)
le tas (16)
le taureau (16)
le teint (14)
  quel teint bronzé
tellement (15)
tenir à (9)
le thon (16)
le trajet (19)
une tranche (18)
un tricot (13)
le trimestre (10)
le trottoir (19)
tuer (18)

Vocabulary and Expressions in A-LM Two, Not in BCF (continued)

U

utiliser

V

la valise (14)
se vanter (16)
le veau (16)
la veille (16)
le vélo (15)
vide (7)
voler (14) (to steal)

A UNIT OF WORK IN LEVEL III

Study A-LM Three Manual

Study A-LM Two Manual for Units 21, 22

A unit in A-LM III may take from three to six weeks to teach. SEE LESSON PLANS FOR TEACHING UNIT 23 in Manual, pp. 26-31.

- It is not desirable to have only one type of activity for the entire class period in Level III, or any other level. The pace must be varied though in a more sophisticated manner than in Levels I and II. NOT ALL LEVEL III classes should be taught in the same manner and at the same pace. See A-LM Three Manual, page 5.
- Possible variations for slower classes: eliminate supplementary reading; eliminate class readers if using A-LM; use more English for explanation; always clarify reading material in English before asking questions in French; read more of the selection "intensively" together in class before assigning its completion outside of class.
- Main Reading Selection in each A-LM III unit should be treated as intensive - extensive; that is, it should be done partially in class as guided reading, with discussion, choral reading, clarification by the teacher, with the other part being assigned as homework with follow-up discussion at a subsequent time.

In general, more of the selection would be treated intensively with slower groups. With most groups most of the selection should be assigned as homework. (Extensive)

A UNIT OF WORK IN LEVEL III (continued)

. Outline of each unit

Basic Sentences	Preparation for Reading
Word Study	Further development of word attack skills
Reading Selection	- Intensive - extensive (mostly)
Idiom Drills Structure Drills	Exercises and Grammatical Generalizations
Conversation Writing Practice	Based on a narrative

SPECIAL QUESTIONS

1. How should the A-LM Basic Sentences be treated in Level III? (See below and Manual page 5).

    a. Study well all Basic Sentences, then read the selection.

    b. Study well part of the Basic Sentences alternating with reading.

    Method b is preferred. It is also recommended that students keep a running vocabulary list of key words in the Basic Sentences.

2. Is it desirable to work on drills alternately with reading, Basic Sentences, and other parts of unit.

    It is preferable to follow the plan above in order to keep the class interested and alert. Combining material from previous units is also recommended.

FURTHER CONSIDERATIONS

A-LM THREE: UNITS 23-33, TEXT AND MANUAL

(Units 21 and 22 should be treated as recommended in the Level I-II Guide pp. 160-163 and Level II Manual)

The skill of reading-with-comprehension is further developed and refined in A-LM Level III. Lesson plans (Manual, pages 25-31) give workable time allotments and other valuable suggestions. CAREFUL STUDY OF LEVEL III MANUAL IS NECESSARY FOR THE TEACHER, SINCE THERE ARE SEVERAL SIGNIFICANT DIFFERENCES BETWEEN LEVELS II AND III.

Each basic unit in A-LM Three* comprises the following interrelated, mutually re-enforcing sections:

1. Basic Sentences
2. Word Study (to develop further word attack skills and "context guessing")
3. Reading Notes
4. Reading Selection - (treat partly intensively and partly extensively)
5. Questions on the Reading Selection
6. Grammar drills, including Idiom Drills
7. Grammar Generalizations
8. Conversation
9. Writing

SEE LEVEL THREE MANUAL, pp. 5-8.

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* Note change between Unit 22 and 23. Unit 22 is a Level II Unit in the A-LM structured sequence.

The following list indicates the salient points to be noted. Basic Sentences again introduce the units, with the purpose of establishing the meaning of some of the new vocabulary used in the unit and of presenting examples of new structural items. The Basic Sentences must be mastered but are not to be drilled by the teacher in class with the same intensity as in Levels I or II. It should be pointed out that as the student proceeds from Level I to III, an increasing amount of responsibility is shifted to him: in Level I most of the work is done in class, with the teacher; by Level III, however, most of the preparation is done by the students at home, with class time used for performance by the students. See Manual, page 5.

Word Study follows, to improve the student's word attack skills, aiming toward his greater independence in reading. The sections on Word Study should be thoroughly taught, presenting the related vocabulary before reading passages which follow. In all the units except 28 and 30, immediately following Word Study, and/or just before the beginning of a reading passage, there is also a small section called "Reading Notes," which should be mastered before the reading that follows it is introduced.

FURTHER CONSIDERATIONS (continued)

Reading selections increase in number and complexity in Level III. Many of these selections are from the works of contemporary French writers, sometimes abbreviated or edited to control the reading difficulty. Questions which follow reading passages should be answered orally in class before the students are expected to answer them in writing. (*Manual*, page 6.) They are to be treated as a combination of intensive - extensive reading.

Idiom Drills constitute a new type of drill introduced in Level III, designed to teach idiomatic expressions or constructions differing substantially from the corresponding English.

*Structure Drills** follow the same types as those encountered in Levels I and II, with the addition of such new ones as "Paired Sentences" and "Contrast Drill." Generalizations presented should be used to develop in the students understanding of the structures of the unit in the terms in which they are explained. As in previous levels, only the *Repetition Drills* require presentation in class before they are assigned as homework. The *Writing Drills* increase steadily in length and difficulty, representing development in the area of writing skills.

* See section on grammar for suggestions on using structure drills in Level III.

FURTHER CONSIDERATIONS (continued)

The Conversation section, with the ultimate objective of communication in French, furnishes the student with fewer guidelines and controls than in Levels I or II. The usual procedure in the Conversation section, Level III, is the presentation of a reading passage of controlled vocabulary and structures, which the student reads and summarizes, orally, according to various patterns.

Practice is given with two types of exercises: sustained talk and exchange with one or more persons. Where questions are given in such an exercise, the questions should be answered orally in class before the final sustained utterance is demanded.

Writing, the last part of each unit, is concerned with the writing skill in using the grammar being taught and also writing in the expression of ideas.

Tests - See Manual, pages 55-138

The Manual includes both tests and answer key. A test follows each unit. Students have test booklets as guides, but they are to write answers on separate sheets.

THE USE OF NARRATIVE TAPES - LEVEL III AND BEYOND

The following are specific procedures for the use of narrative tapes:

1. Only that portion of the recording which contains material being taught at the time should be used.

2. Do NOT continue a taped exercise for more than ten or twelve minutes at one time; intersperse with live presentation, check-up quiz, "conversation," etc.

3. It is better for the teacher to walk about in the classroom than to remain at her desk at the time the tape is being played.

4. The use of any recorded material must be planned. Most of the texts have recordings of the entire contents. This fact does not imply that the teacher must use an entire tape or disc. Please be selective; use those parts best suited for oral work.

5. The teacher has an obligation to use the recorded materials, in order to provide the students with the opportunity to become accustomed to a variety of voices speaking the foreign language.

6. In using narrative material, the teacher should use his judgment as to whether to have the students follow in the text. It is entirely dependent upon the nature of the activity. The selection may be introduced by having the students listen to recording and follow in text. (Such introduction of material is appropriate in Level III.) If it is a listening comprehension test on the material, texts would be closed.

7. In using narrative tapes, the teacher must provide a purpose for listening, with an assigned task to be completed by the student.

8. The practice of providing a listening comprehension exercise on ditto is highly recommended. This could be in the form of a small multiple choice check sheet, used in conjunction with a tape recording of the questions prepared in advance by the teacher. The masters for such check sheets could be re-used. Such a comprehension check could be used either in the classroom with tape recorder, or in the laboratory - or "live."

SUGGESTIONS FOR HOMEWORK* - LEVEL III

I. Oral and written practice of conversations, or readings in text, and of selections in class readers.

II. Oral and written practice of questions based on conversations and reading texts.

III. Written grammar exercises from text; exercises on idiomatic expressions.

IV. Supplementary ditto'ed exercises on specific grammar points or expressions.

V. Prepare sentences or questions on particular grammar points, or with certain expressions to be read or asked in class.

VI. Prepare short conversations and skits based on given situations, material from texts, television programs, etc.

VII. Preparing answers to one or several questions on various topics of current interest to be discussed in class.

VIII. Preparing an assignment in connection with a film or filmstrip shown in class.

IX. Long-range project dealing with a subject of historical or literary importance, or on some phase of contemporary life in the country.

X. Assignments in foreign language magazine or newspaper.

XI. Short oral reports on reading done outside of class in connection with room library activity.

XII. Short written summaries of reading done outside of class in connection with room library activity.

IT IS REQUIRED THAT THE TEACHER ORGANIZE SOME TYPE OF SYSTEM FOR REGULARLY SCHEDULED REPORTING OR RECORD-KEEPING IN CONNECTION WITH THE SUPPLEMENTARY READING.

XIII. Some writing of friendly letters (pen pals).

XIV. Some translation of connected passages (rather than isolated sentences) into the foreign language.

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* Students should be encouraged to use originality in preparing oral reports. Some oral reports should be group reports, such as panel discussion, dramatization. The more capable students should plan and present a filmstrip lesson, such as with the Berlitz - Pathescope. Students may also use the overhead projector in presenting a factual report.

SUGGESTIONS FOR HOMEWORK - LEVEL III (continued)

XV. Memorizing poems which are short, but of literary significance.

XVI. Short compositions on topics related to students' interests, current problems, various aspects of the life of the country, topics arising from class discussions on selections from text or readers.

XVII. Regularly assigned reading in class reader. Do not consider the translation of the text into English as the aim of an assignment. Translation can be required of the students as a first step in order to clarify meaning; HE SHOULD THEN PROCEED TO PERFORM SOME TASK IN THE FOREIGN LANGUAGE. IN OTHER WORDS, HE MAY HAVE TO TRANSLATE A PASSAGE IN ORDER TO EXECUTE THE ASSIGNMENT, BUT THE TRANSLATION SHOULD NOT BE THE ASSIGNMENT.

SUMMARY OF OBJECTIVES FOR LEVELS I - IV

A grade of C or better is recommended for enrolling in each succeeding level, and is required between grades 7, 8, and 9 -Level II .

1. A planned and balanced program of reading, conversation, grammar (both review and finer points, oral and written). Considerable expansion of reading activities in Level III.

2. A program to develop facility in written expression, using guided composition approach, leading to freer expression in Level IV and beyond.

3. The following goals should be kept in mind:

   a. to develop listening comprehension to the point where the student will be able to understand with reasonable accuracy French as spoken at normal speed with the accent of a native speaker.

   b. to develop oral ability to the point where the student can express himself with reasonable fluency in correct and idiomatic French.

   c. to develop reading ability to the point where the student can, by Level III, read literary material of controlled difficulty with a degree of fluency.

   d. to develop writing ability to the point where the student may compose uncomplicated French sentences free from anglicisms, making use of an expanding active vocabulary.

   e. to develop an understanding of the civilization of the French speaking world.

4. Organization of a room library by each Level III teacher, for regularly assigned outside reading.

5. Inclusion of the following activities:

   a. Films and filmstrips

   b. Providing some opportunity for students to record

   c. Some projects of cultural information - done in the foreign language

   d. Current events - assigned

   e. Short teacher "lectures" on subjects of interest, e.g., sports, television, a particular landmark, a historical personality, etc.

f. Dramatization of conversations or pupil-produced material suited to the level of proficiency

g. "Guided composition" leading to some free composition; for example, free composition may be an exercise in which the teacher places a large picture before the students and asks them to write a paragraph describing it.

h. The activity described in item g. may be used for oral composition also.

i. Panel discussions of current problems (Levels IV, V)

See Stack's book, The Language Laboratory and Modern Language Teaching, Chapter VIII, "Reading and Writing Objectives." --- in your school library.

6. To develop creative techniques for the classroom reading lesson, which avoid the read-translate cycle.

In handling more difficult material in Level III, translation of a story or article may be assigned as an intermediate step toward the objective, which is to discuss the material in French. Certain individuals may be assigned this task (in rotation). During the class meeting, the material is explained in English briefly, as a preliminary step before the discussion in French. This may be regarded as an exercise to develop readiness.

Or, the teacher may ask whether any points in the material need clarification, before proceeding with the discussion in French. Teacher may call on various students to help clarify matters for those having difficulty.

Both of the above techniques should be employed, but in no case should more than ten or fifteen minutes be used for this purpose. If the material is not discussed in French, the objective has not been fulfilled. Students should be graded on their participation in the discussion in the foreign language.

BEYOND THE OBJECTIVES

A look at the A-LM and other textbook series geared to newer concepts in language teaching.

POINTS FOR CONSIDERATION

1. Today's students deserve to be taught the foreign language as it functions in the contemporary world of that country. This is the world most meaningful to them.

2. Much concerning the deep culture* will be absorbed if the students really learn the language as it is NOW.

3. The "manufactured" language has no place at all in language teaching; the historical language is for those who specialize in college. (Four to six levels of f-l study do not constitute specialization. It is the nature of language that prolonged contact is necessary for more than mere superficial control.)

4. If the profession insists on continuing the pedantry which exists in so many f-l classrooms throughout the country, if we continue to convey the false notion that there is only one kind of standard French whereas the student is being taught that there are several kinds of standard English depending on time, place and context, we will continue to render the f-l irrelevant to the students' lives, and foreign language study in school will be rejected by our youth except to meet an artificial criterion set for college entrance.

In the past, and in many cases, currently, modern foreign language textbooks have tended to present the language as if it were "dead," that is, unchanging, so that many students have emerged who, though they realize that English is in constant movement, have considered the foreign language to be static.

---

* Deep culture refers to the thoughts and beliefs, the concerns and hopes and worries, the personal values, the minor vanities, the half-serious superstitions, the subtle gradations of interpersonal relationships, life at home, at school, at church, in celebrations, at work, at play, etc. Culture and Language Instruction, Nelson Brooks, Spring 1966, Harcourt Brace, Teacher's Notebook.

Many of these books have presented "manufactured French" or "manufactured Spanish" in much the same manner as the Latin texts. The question has arisen: Is it justifiable, in order to teach the structure and vocabulary, to have students memorize or put together utterances which are theoretically (grammatically) correct, but which are not really said? The new breed of language textbook writers and the new breed of language teachers have replied that it is not. Their point is that students must learn the structure and vocabulary within an **authentic linguistic context.** If this requires the learning of more idioms, shouldn't the students' energy be expended in this rather than in learning and concocting non-French sentences from the very beginning? To those of us nurtured in the older materials this is a difficult transition. Its difficulty stems in part from the fact that we are not always thoroughly grounded in how the language is actually, at this time in history, used in the country in question (many teachers have admitted that they have learned a great deal of "real French" through teaching the A-LM and other new series.)

At some point beyond the beginning levels students should gradually become aware of the differences in formal and informal language, that these distinctions exist in the foreign language as well as in English. It is unrealistic to teach only the most formal language.

Students should learn colloquial forms and should learn to distinguish the kinds of situations calling for the use of such forms.

Students should experience a variety of linguistic contexts as they proceed in the sequence in order to develop this type of discrimination.

The A-LM series has as one of its basic characteristics this coordinated presentation of different levels of expression which lie within the bounds of the "standard" language.

For example, the teacher of American English as a foreign language should not waste the students' time in oral drilling of the traditional distinctions between shall and will since these distinctions are not generally made in daily conversation by Americans. He would, however, explain the formal situations in which these distinctions are preserved.

It has been pointed out in one of the Tavor Aids Bulletins (distributors of Faisons du Théâtre) that the expressions "il n'y a pas de quoi" used after "merci" is considered unacceptable in France. The "in" term is "Je vous en prie." Yet countless textbooks and teachers continue to inculcate the former expression.

Consider the drills on pages 109 and 110 in A-LM Three:

> Elle m'a répondu d'une drôle de façon
> Ils ont de drôles de noms
> Il a reçu une drôle de fessée!
> Il n'a plus jamais mangé de croissants
> Nous n'avons plus jamais bu de café.
> J'ai eu un mal fou à ouvrir la fenêtre.

Consider the footnotes on differences in style explained on pages 104 and 105.

Consider the fact that Pronunciation Guidelines are given for words borrowed from English, such as le speaker, les stands, etc., les dockers, etc.

Consider the idioms such as avoir beau à + infinitive, meaning to do something in vain.

The above are merely examples of the differences between actual French and non-French. The A-LM Level Three text is replete with actual French.

BEYOND THE OBJECTIVES (continued)

Teachers not accustomed to this type of material will find it rewarding once they have put forth the extra initial effort required. The new texts are a far cry from Les Chandeliers de l'Evêque!

Dora F. Kennedy

GRAMMAR IN LEVEL III

Notes on Grammar Drills in Level III

Grammatical Generalizations for Level III

PART I - Based on A-LM Three
PART II - Based on ICF

Part I (A-LM)

VERBS

- Irregular verbs
- Notes on teaching verbs
- The subjunctive
- Summary of tenses
  - passé surcomposé
- Verbal constructions to be stressed in Level III

PRONOUNS

ADJECTIVES

ADVERBS

NOUNS

Basic Grammatical Material from Units 31, 32, 33

Part II (ICF)

Differences between A-LM Three and ICF in sequence of tenses (subjunctive) and passé surcomposé

Material to be covered taken from French Interim Guide

GRAMMAR IN LEVEL III

Reference Works in the Schools

Fraser and Squair - teacher and students
Le Bon Usage - Grevisse - final authority
Unified French - students

(See Basic Materials for Level III in this guide).

NOTE: Students in Level III - grade 10 may not possess the same grammatical maturity as those in grades 11 and 12. Teacher must keep in mind that more sophisticated grammatical concepts are being taught to younger students, who have had at least a year less of formal grammar instruction than those in grades 11 and 12.

NOTE: The Level III teacher should systematically shift to French for grammatical explanation so that by Level IV grammar can be discussed in French with rare exceptions. (It is assumed that routine matters, directions, are given in the foreign language beginning in Level I).

NOTE: Grammar in Level III is both a review and a presentation of new material.

NOTE: By the end of four years, students should be aware of the differences in formal and informal style in the foreign language and be able to use the elements of each. This kind of learning is an on-going process at each level.

Notes on Grammar Drills in Level III

> There must be ...a constant interplay in the classroom of learning by analogy and by analysis, of inductive and deductive processes, according to the nature of the operation the student is learning.
>
> ...Genuine freedom in language use will develop only as the student gains control of the system as a whole, beyond the mastery of patterns in isolation.
>
> Wilga M. Rivers, in a paper delivered at the 1967 MLA Conference on Applied Linguistics, published in *Modern Language Journal*, Vol. VII, No. 4, April 1968.

1. The grammar drills of Level III (A-LM) are complex patterns which resemble actual conversational language more than those of Level I. Although the choral response technique should be retained, it should be reduced in favor of individual responses to drills.

2. Both open-book and closed-book drilling should be practiced. In *open-book drilling*, students should cover the right side of page with folded paper. Or the teacher may write the stimuli (that is, the left side of page) on a piece of acetate for the overhead projector. Or the teacher may present ditto copies of the stimuli only. (The textbook writers, using a programmed learning technique, have provided the answers as a reinforcement. The teacher must find effective ways to deal with them.)

3. *Specific procedures*:

    a. Present pertinent portions of grammatical generalizations *before* doing drill and again *after* the drill.

    b. Have students draw examples from text to support generalizations - have them formulate examples of their own also.

    c. Before drilling, students should know *all* vocabulary used in the exercise.

    d. Most drills should be reviewed in advance with the class (as a homework assignment) before oral drilling.

    e. Oral drilling should consist mainly of calling on *individuals* for replies, followed by group repetition, in *some*, but *not all*, cases. Strategically paced group repetition serves as a reinforcement for all, and it keeps individuals mentally with the class.

    f. The drills can be varied by asking questions which elicit the drill sentences as answers.

Notes on Grammar Drills in Level III (continued)

g. Students should be made aware of the fact that grammar constructions learned in one unit keep re-occurring in later units and must be remembered throughout.

Grammatical Generalizations for Level III

PART I - Based on *A-LM Three*

PART II - Based on *Intermediate Conversational French*
(Teachers should read both parts.)

Part I - Based on *A-LM Three*
(Units 21-33)

To repeat herein all the finer points of grammar and idiomatic expressions presented in *A-LM Three* would serve no purpose. Hence, only *points requiring special attention* are discussed in this guide.

VERBS

NOTE: See the following information in Appendix of *A-LM Three*:

1. Tables of regular verbs
2. Alphabetical list of verbs with stem changes and irregular forms
3. Verbs with stem changes only
4. Tables of irregular verbs
5. Verbs with *être* as auxiliary

See also: Fraiser and Squair and *Unified French*, discussed in this guide under *Basic Materials for Level III*.

KEY IRREGULAR VERBS - LEVEL III
All forms, including present and perfect subjunctive

apparaître, connaître

s'asseoir

acquérir

apercevoir

bouillir

Key Irregular Verbs (continued)

(se) battre

boire

construire, détruire, cuire

courir

cueillir

conclure

devoir

interrompre, rompre (3rd singular, pres., indic.)

(se) plaire, se taire

prévoir, voir (except prévoirai, prévoirais)

résoudre

rire, sourire

suffire

suivre

vaincre

vivre

See Fraser and Squair pp. 244-270 for all the important irregular verbs of the French language.

Notes on Teaching Verbs

/1/ Since only irregularities of irregular verbs are given in A-LM Three teacher must expand drills to include regular forms also for practice. Include all possible subject pronouns.

/2/ Review root used in deriving each form.

/3/ Drills requiring changes from one tense to another should be executed in both directions: for example, passé composé ⇄ passé simple; passé composé ⇄ l'imparfait, etc.

Notes on Teaching Verbs (continued)

/4/ Imperfect subjunctive is not presented in A-LM Three. Teacher should teach it for passive recognition only, explaining to students that it occurs only in formal style.* The following information may be distributed to the students to study and to keep in their notebooks:

> To form the imperfect subjunctive drop the last letter of first person singular of passé simple; add endings: -sse, -sses, -^t, -ssions, -ssiez, -ssent.
>
> | passé simple | imperfect subjunctive |
> |---|---|
> | je donnai | je donnasse |
> | je finis | je finisse |
> | je vendis | je vendisse |
>
> The vowel preceding the t of the third person singular of the imperfect subjunctive always has a circumflex accent: donnât, finît, eût, fût, etc.

/5/ The skill of deducing the infinitive of a verb from its finite forms should continue to be developed.

/6/ The reciprocal use of reflexive should be taught.

---

* From Le Bon Usage (Grévisse), p. 1065:

"L'imparfait du subjonctif ne s'emploi plus dans la langue parlée, sauf peut-être les deux formes eût et fût. La langue écrite en conserve ordinairement l'emploi dans les verbes avoir et être et à la troisème personne du singulier des autres verbes; mais d'une manière générale, elle le remplace fréquemment par le présent du subjonctif. Parallèlement le plus-que-parfait du subj. est souvent remplacé par le passé du subjonctif."

The Subjunctive (present and perfect only)

(To be studied in depth in Level III)

> ...Car le subjonctif, si élégant qu'il soit, qu'il puisse être, est appelé, je le crains, à disparaitre de notre langue, comme il a déjà disparu de la langue anglaise...
>
> André Gide, quoted in
> Le Bon Usage, page 1065

In spite of the trend indicated above, it is still necessary, at this point in the evolution of the French language, to teach for active use the forms of the present and perfect subjunctive.

- Both the forms and the concept of when to use the forms must be taught.
- Since there is great contrast between English and French vis-à-vis the subjunctive, it is essential that the teacher explain thoroughly its uses in French, beginning with the concept of subordinate clause.
- Sequence of tenses should be understood, and the significant differences between the spoken and written language in this regard.

For spoken language see pages 351 and 353 of A-LM Three. The teacher should also read Le Bon Usage, pages 1055-1065.

N.B. The discussion of this topic in ICF, pages 186, 187, is misleading and not in keeping with present use of spoken French.

Uses of the Subjunctive - Level III

Present
Perfect ("passé composé" of the subjunctive)

1. Subordinate clauses following main verbs indicating:

    desire
    necessity
    emotion

    Contrast: Use of infinitive construction when subject of both verbs is the same, hence no subordinate clause.

2. Subordinate clauses introduced by conjunctions below:

    en attendant que
    jusqu' à ce que
    pourvu que
    bien que
    quoique
    à moins que
    pour que
    sans que
    avant que

3. Subordinate clauses introduced by:

    de peur que...ne
    à condition que

4. Subordinate clauses following

    attendre que
    s'attendre à ce que

    Contrast: Use of infinitive when one subject is involved, hence no subordinate clause.

5. Subordinate clauses following main verb indicating doubt and disbelief.

6. Subordinate clauses which are adjective or relative clauses (incl. those introduced by où) referring to no specific person or thing.

    Contrast: Adjective clauses which refer to someone or something specific.

7. Subordinate clauses following superlatives and premier, dernier, seul, ne...que.

Summary of Tense Forms - Level III

Indicative

present passé composé imperfect future conditional	Review, except for additional irregular verbs

past perfect (pluperfect)
future perfect
conditional perfect
*passé simple (passé défini, past definite)

(It was suggested in the Guide for Level I and II that the teacher introduce these tenses late in second semester of Level II. However, they should be thoroughly covered in Level III.

passé surcomposé

(See discussion on following page)

Subjunctive

present
perfect

Imperative

---

* The use of the passé simple only in formal, written style should be stressed. Students should be asked to find examples from their classroom or supplementary reading.

Passé Surcomposé

Examples: "Dès qu'il l'a eu acheté, il s'en est fatigué."
"Quand il a été parti, tout le monde a été content."

See Fraser and Squair, page 305, and Le Bon Usage, page 581.

This tense is not included in the older grammars such as ICF. However, it is a reality of the spoken (and increasingly written) French language, and is presented in all the more recently conceived teaching materials.

It is introduced in Unit 29 of A-LM Three, p. 255.

In general, a rule-of-thumb is the following: The passé surcomposé is replacing the use of the passé antérieur (passé simple plus past participle) in clauses introduced by Quand, lorsque, dès que, aussitôt que, if the main clause uses the passé composé.

Teachers are referred to an informative presentation of tenses of the French language, including their historical development: temps simples, composés, surcomposés, page 578-582, Le Bon Usage.

Temps Surcomposés

j'ai eu planté* - passé surcomposé
j'avais eu planté - plus-que-parfait surcomposé
j'aurai eu planté-futur surcomposé
j'aurais eu planté-conditionnel surcomposé, etc.
que j'aie eu planté
avoir eu planté
ayant eu planté

Corresponding forms exist for verbs conjugated with être.

---

* Only the passé surcomposé is to be drilled in Level III. The other forms may be of interest to teachers and more capable students. They are more appropriately Level IV material.

Verbal Constructions
to be stressed
in Level III (A-LM)

1. Verbs of perception plus infinitive

   Il a vu les cyclistes arriver double.

2. Laisser plus infinitive

   On n'a pas laissé les jeunes gens suivre les camions.

3. Faire plus infinitive

   J'ai fait rire mes camarades.

4. Verbs of perception plus qui clause

   J'ai vu Roger qui montait l'escalier.

   Contrast English: I saw Roger coming up the stairs.

5. en + present participle

   Il est revenu en pleurant.

6. Past infinitive*

   Ils regretteront de nous avoir menti.
   Elle est désolée de ne pas être arrivée plus tôt.

* N.B. This construction does not occur until page 261 of *A-LM Three*, but it is recommended that it be taught earlier because of its frequent use in reading texts and student conversations.

* * *

PRONOUNS

Review of pronouns at beginning of Level III

1. subject pronouns
2. direct - indirect object pronoun
3. reflexive
4. stressed
5. relative: ce que, ce qui, que, qui
6. interrogative pronoun: qui, qu'est-ce que
7. demonstrative pronouns (Unit 21)

New material on pronouns

1. stress pronouns plus - même
2. interrogative words: Qu'est-ce qui
   Qui est-ce qui
   Qu'est-ce que
   Quel, lequel
   Que
3. neuter le
4. reflexive pronouns used recriprocally.
5. relative pronouns or clause relaters: Quel, lequel
   dont
   où - clause relater
   de qui
6. possessive pronouns (Unit 33)

* * *

ADJECTIVES

Review of Adjectives

1. Demonstrative
2. Invariables (See Appendix, A-LM Three, page 455)
3. Possessive
4. Formation
5. Position

   Adjectives that usually precede noun: (In A-LM One, Units 13 & 14)

   bon
   vieux
   joli
   beau
   nouveau
   grand
   petit
   mauvais
   jeune*

* NOTE: un jeune homme; plural: des jeunes gens

New material on adjectives

1. Comparison

   Equality and inequality (comparative - superlative)
   irregular

2. Suggest teacher - made or student - made chart showing irregular forms of adjectives. See Appendix of A-LM Three, page 455.
3. Moins ...que
   le moins
   le moins bien
   le plus tôt

   de meaning in following superlative

4. Position of superlative adjective
5. Plural of adjectives ending in -al.
6. plus de and moins de

* * *

ADVERBS

Position of adverbs with compound verb formations

e.g. je n'ai peut-être pas rêvé
Les garçons sont rentrés de bonne heure.

* * *

NOUNS

Plural of nouns ending in -al.

UNITS 31 - 32 - 33

It is hoped that most Level III classes of average ability will complete Unit 30, and that those classes of more rapid learners will be able to complete Unit 33.

Teachers should make an effort to complete Unit 33, since A-LM Four does not repeat any units from Level III.

If it is not at all possible to complete any of these units (31, 32, 33), then the following basic grammatical material should be taught, and the reading should not be attempted as a class. HOWEVER SOME OF THE BETTER STUDENTS IN THE CLASS SHOULD BE ENCOURAGED TO READ THESE SELECTIONS ON THEIR OWN IN LIEU OF OTHER SUPPLEMENTARY READING IN THE ROOM LIBRARY. This material is likely to be of greater interest to the students than many of the selections in our room library.

BASIC GRAMMATICAL MATERIAL FROM UNITS 31-32-33 (Not Optional)

UNIT 31

1. Subjunctive following certain verbs and conjunctions, and after expressions of doubt and disbelief - 343-345; 349-350.

2. Uses of the present and perfect subjunctive (Sequence of tenses) 351-353

3. Review of verbs with reflexive pronouns

UNIT 32

1. Contrast of indication and subjunctive in adjective clauses 387-388

2. Subjunctive following superlative; subjunctive following premier, dernier, seul, etc. 389-391

3. Verbs with reflexive pronouns - reciprocal use 392

UNIT 33

Possessive pronouns
Possessive à

A special effort should be made to cover the possessive pronouns and possessive à, which is an extremely useful structure in spoken French.

Additional uses of the subjunctive, and the other grammatical points in these units should be covered as time permits.

PART II - Level III Classes using Intermediate Conversational French

Please read Part I first

NOTE TO THE TEACHER USING ICF: It is highly desirable that all teachers using ICF thoroughly familiarize themselves with the major differences between this text and the A-LM Three. Since the A-LM Three text contains a great deal more, in idioms, contemporary uses of the language, and current, authentic reading matter, the ICF teacher may wish to bring some of this material to his classes in ways determined by him. (Some of these students may be in a class using A-LM Four the following year.)

The following major grammatical differences between the two texts should be pointed out:

1. The sequence of tenses between main clause and subordinate clause (subjunctive). The discussion on pages 351 and 353 takes precedence over the presentation in ICF, since the former reflects more accurately the contemporary use of the subjunctive.
2. The use of the passé surcomposé, which is not mentioned in ICF.

Please read discussion in Part I of this section and the references in Fraser and Squair and Le Bon Usage.

THIS TENSE AND ITS USE SHOULD BE TAUGHT TO PUPILS USING ICF.

* * *

Review Material and New Material to Be Covered in Level III, Based on Intermediate Conversational French

Taken from the French Interim Guide, pp. 12-15

NOTE: This listing is more detailed than that presented for A-LM Three.

a. Article, definite
    uses
    omissions

b. Article, indefinite
   - uses
   - replaced by de

c. Nouns - Detailed use of partitive

d. Pronouns
   - personal - stressed and unstressed forms of pronoun objects; word order in affirmative and negative
   - "y" and "en" - special expressions with en
   - possessive - distinguished from possessive adjectives - review all forms
   - reflexive - position
   - relative - qui, que, quoi, dont, ce qui, ce que, ce dont, lequel - Indirect questions
   - demonstrative
     - celui-ci
     - celui-là
     - ceci
     - cela and ça - ce as pronoun
   - indefinite
     - tout
     - plusieurs
     - on, l'on
     - quelqu'un
     - l'un
     - l'autre
     - quelqu'un
     - chacun
     - le même
     - aucun
     - personne
     - rien
   - indefinite expressions
     - quelque chose
     - autre chose
     - pas grand' chose
     - peu de chose
   - use of de between quelque chose and rien and an adjective
   - omission of ne with rien, personne, aucun
   - interrogative
     - qui
     - quoi
     - que
     - qui est - ce qui
     - qui est - ce que
     - A quoi est - ce que; de quoi est - ce que; lequel

e. Adjectives - forms and position
- comparison
- demonstrative
- interrogative
- possessive
- indefinite
- descriptive
- used as adverbs
- numberals
- ordinals
- cardinals
- fractions
- collective numbers
- dates
- time measurement

f. Adverbs
- formation
- position
- comparison
- même and surtout in subordination
- Negatives
  - ne ... plus
  - ne ... guère
  - ne ... jamais
  - ne ... que
  - ne ... aucun
  - ne ... personne
  - ne ... ni ... ni

g. Prepositions
- with geographical names
- de - partitive
- de after rien and quelque chose
- de with passive voice
- en with present participle
- Verbs followed by de + infinitive
- Verbs followed by a + infinitive
- (See p. 108, Intermediate Conversational French for list of such verbs)

  - par
  - pour
  - sans
  - avant de
  - afin de
  - loin de
  - à condition de
  - de peur de
  - au lieu de
  - de manière à

  with present infinitive

Prepositions (continued)

- après
- pour
- sans
- loin de
- au lieu de

with perfect infinitive

h. Conjunctive Expressions

- a moins que
- avant que
- (pleonastic ne)
- bien que
- quoique
- jusqu' à ce que
- quoi que
- pour que
- de peur que

with subjunctive mood

i. Verbs

all indicative tenses of regular verbs
all subjunctive tenses of regular verbs
(Imperfect and pluperfect subjunctive for reading purposes)
Irregular verbs in levels I and II, plus the following verbs and their derivatives, in all tenses, indicative and subjunctive:

- acquérir
- -s'asseoir (both forms)
- -battre
- bouillir
- conclure
- -conduire
- coudre
- courir
- croître
- cueillir
- distraire
- fuir
- hair
- mentir
- mouvoir
- naitre
- plaire
- pleuvoir
- se repentir
- resoudre
- rire
- sortir
- suffire
- vaincre
- valoir
- vêtir
- vivre

See *Intermediate Conversational French* pp. 247-249 for more complete listing.

j. Uses of subjunctive

N.B. To state (as is done in some grammar texts) that the subjunctive is used in the subordinate clause only when there is a change of subject is not a complete statement of the truth. The existence of the subjunctive in a particular subordinate clause is dependent upon the *meaning of the verb in the main clause*. It is more accurate to state that a subordinate clause is usually *not* employed when both the main action and the subordinate action have the same subject. In this case, the subjunctive is *replaced by an infinitive*.

Examples: *Je voudrais faire cela.*
Je voudrais que vous fassiez cela.

An example in which the subjunctive is used *though the subject is the same*:
Etes-vous le voleur? *Je ne nie pas que je ne le sois.* (See Fraser and Squair, p. 190) English analogy: I recommend that I *be given* the authority to carry it out.

k. *Uses of the conditional*

l. *Connaître and savoir*
Savoir and *Pouvoir*

m. *Depuis*
Il y a ... que with present
voilà ... que
venir de - in present tense + infinitive

n. *Depuis*
Il y avait ... que with imperfect
Venir de - in imperfect tense + infinitive

o. *Devoir* and *Vouloir*
distinctions of meaning in the various tenses

p. *Past participle* - agreement

q. *Uses of falloir*

r. *Differences between*
il est and *c'est*

s. *Differences between imperfect and passé composé*

t. *Impersonal verbs*

u. *mal* and *mauvais*

v. *passive voice*

w. *Future with quand*

x. *Reflexive verbs*

y. *Si clauses*

a-1. *Verbs followed by de* + *infinitive*; *by à* + *infinitive*; *by infinitive without preposition*

b-1. *Phonetic symbols*

c-1. *Linking* and *elision*

d-1. *Syllabication*

e-1. *Generalizations concerning spelling*

READING IN LEVEL III
(not translation)

READING IN LEVEL III
(not translation)

References: Northeast Conference Report 1963, "Reading for Meaning" - in all schools

French Guide for Levels I and II, pp. 171-180, "Reading in a Foreign Language"; and "Teaching Procedures for Extensive Reading," pp. 182-191

IT IS ASSUMED THAT TEACHERS WILL HAVE READ THE GUIDE FOR LEVELS I AND II.

Level III is dedicated to an expansion of the reading skill.

The students should have progressed through Reading Stage I - III, that is from reading materials practiced audio-lingually, through "re-combined" materials, through contrived materials. The student in Level III may be considered in his reading skill, to be somewhere between Reading Stage III (contrived materials) and Reading Stage IV, when contrived materials can be replaced by adapted and/or edited selections.

Stage V is considered "liberated reading," possible in Level IV and beyond.

The A-LM Three text presents a well coordinated program of reading, from which stem the activities for reinforcing the other skills. It can be said that the A-LM Three text is "self-contained" in this regard.

For these reasons the reading matter of the text should take precedence over any class reader, as explained in this guide under Basic Materials for Level III.

Teachers using ICF would use Promenades en France, Le Petit Prince, and/or Reading for Meaning, for implementing their classroom reading program. Although the guiding principles and skills to be developed are the same, the task of the teacher is admittedly more difficult than with A-LM Three since the activities in the latter have been thoroughly planned and integrated. It is the task of the teacher in the latter case, to extend the activities, refine and embellish.

GUIDING PRINCIPLES IN TEACHING READING IN LEVEL III

1. The main aim is to develop independence in reading, to move the student along on the path toward "liberated" reading, that is, greater fluency in reading.

2. Selections in the text should be treated as EXTENSIVE reading for the most part, with some portions (particularly the beginning of a selection) treated INTENSIVELY as the needs of the class dictate.

   THE SAME READING MATERIAL SHOULD NOT NECESSARILY BE TREATED IN THE SAME MANNER IN DIFFERENT LEVEL III CLASSES.

   NOTE: EXTENSIVE reading refers to reading for comprehension, in which greater attention is given to content rather than to analysis of forms. Analysis and explication is avoided except for clarification. Most of the reading should be assigned as homework, with discussion in class. (See A-LM Level Three Manual, page 6.)

   INTENSIVE reading is characterized by a more directed approach, in which students read passages aloud, questions are asked and answered for clarification, grammatical forms are discussed.

   It is obvious that there may be parts of reading selections in which this approach is necessary. It is also obvious that if this approach were used for most of the text, very little would be accomplished toward developing fluency in reading. Passages may be translated if it is necessary for clarification. However, this should be regarded as preparation for discussion in French.

3. The technique of "sensible guessing" should be fostered as superior to "vocabulary thumbing." Review with students material in Appendix D on reading in a foreign language. It is extremely important that students be taught not to yield to the impulse to "look up" words they do not know before exhausting other methods of attack. They should be taught that it is acceptable, actually recommended, to read along for several paragraphs to see if meaning will become clear from context before referring to the dictionary or end vocabulary.

4. In order to develop confidence and readiness in the student, the reading teacher must thoroughly teach the sections which precede the main reading text of each unit: Basic Sentences, Word Study, Recognition Drills, Reading Notes. Not all the Basic Sentences need be taught before beginning the reading.

Guiding Principles in Teaching Reading in Level III (continued)

5. The following aspects of the reading skill should be greatly expanded in Level III:

    a. use of contextual clues ("sensible guessing"). The term "sensible guessing" was used in the 1963 Northeast Conference Report on Reading.

    b. meaning through inference

    c. roots, suffixes, prefixes

    d. cognates

    e. deducing infinitive from a finite verb form

    f. abstracting main ideas

    g. skimming

* * *

A SUGGESTED LESSON PLAN
PROMENADES EN FRANCE

Patricia Carlton, Helping Teacher

(Intensive-Extensive)

(Since there is no guidance for developing a reading lesson in Promenades, a plan is suggested here. For A-LM Three, follow format presented in text.

Warm-up: rapid oral drill on grammatical point of previous day

teacher introduces new reading selection with a summary of several lines in French.
teacher asks several preliminary questions of class about story, books closed. then class opens books. teacher asks several questions easily answered in first or second paragraph of story.

20 min. students listen to one paragraph of story at a time from tape, then individual student reads paragraph (or a few sentences). teacher asks pertinent question(s) after each group of sentences. continue through 1/2 of story this way, stop, return to beginning; students close books, listen to first 1/2 of story from tape for comprehension.

A Suggested Lesson Plan (continued)
Promenades En France

15 min. teacher asks a limited number of questions about the story. books closed.
distribute new vocabulary sheet, class opens books.
find new words in story - follow instructions pertaining to word. i.e. S - give synonym
A - give antonym
Ex - explain it in French
Eng - give English

assign and discuss homework:

finish reading selection at home
find rest of new words in story
follow instructions about words

COLLATERAL
OR
SUPPLEMENTARY
READING

Independent reading is done outside of class from books in the "room library" collection. Level III-IV students of average ability or higher, should be required to read a minimum of one piece per quarter. This should be an individualized reading program. The teacher should attempt to guide the student in his selection according to interest and ability. The most capable students should be encouraged to read longer works.

NOTE: The requirement of one reading per quarter starting in Level III should not be strictly adhered to in slower Level III classes, or in classes designated as Level III^2. In these classes the policy operating should be the same as in Levels I and II: only individuals who are doing satisfactory class work should be given outside reading. The reading should be limited to the paperback graded readers in such cases, or possibly Reading for Meaning which has considerable student appeal.

Retain some room library selections for Level IV or V, particularly longer and more difficult ones. Level III students who are seniors may be permitted to attempt these.

SUMMARY OF GUIDELINES FOR CLASSROOM LIBRARY AND INDEPENDENT READING PROGRAM

1. Each Level III-V classroom should have a collection of reading materials: fiction, non-fiction - past and present; anthologies, pamphlets, for assigned outside reading.

2. These materials should be organized in the form of a "library." The teacher has a file card for each book, on which appear title of book, date and name of each student who signs out the book. A definite policy should be established concerning number of weeks students may keep a book.

   TEACHERS SHOULD APPOINT TWO RELIABLE STUDENTS IN EACH LEVEL III-V CLASS, WHO WILL CARRY OUT THE JOB OF CHECKING OUT BOOKS, KEEPING TRACK OF BOOKS, ETC. A LIST OF WHAT IS IN ROOM LIBRARY SHOULD BE POSTED. ROOM LIBRARIANS CAN ASSUME THIS RESPONSIBILITY.

3. Each student, Levels III-V, should have a personal folder. Students should submit written summaries of most selections read, written according to standards set by the teacher.

4. A desirable requirement is one reading selection per quarter. No maximum number should be set: avid readers should be encouraged.

5. Teachers should require some reports to be given orally. These should be staggered in such a way that no class period would consist entirely of oral reports.

6. The language department of each school should evolve a standard form for recording in each student folder whatever has been read. Folders should be passed on from Level III teacher to teacher of subsequent levels in order to have a definite record of each student's outside reading. (See sample forms on following pages).

7. For individualized outside reading, there should be a few copies of many selections, rather than large numbers of a few titles. (FOR PURCHASE POLICY, SEE SOURCES OF SUPPLEMENTARY READERS, and REPRESENTATIVE LIST OF READERS on following pages.)

Samples of Forms for Recording Student Independent Reading

These are only examples from which other schools may evolve their own forms. A sufficient number of ditto copies should be available for the school year. The questions asked might be in English for Level II. They should be in the foreign language in Level III-V. These forms were originally developed in Spanish at Northwestern High School. Teachers may evolve procedures totally different from these examples.

FORM I

REPORT ON OUTSIDE READING

FRENCH III-V
GERMAN III
SPANISH III-V

Name ______________________________
Date ______________________________

1. What is the title of the selection?
2. What does it concern, or what is its main idea?
3. In what country does it take place, or to what country does it refer?
4. Give the characters, or the main items dealt with in the selection.
5. Relate any interesting fact you learned from the reading with regard to the culture, inhabitants, history, politics, or economics of the country.
6. Did you enjoy the selection? Why? Why not?

Space is left for the students to write answers to the questions.

- -

FORM II

Name ______________________________
Date ______________________________

REPORT ON OUTSIDE READING: AN ANTHOLOGY

Title ___________________________________

1. How many selections are included? and with what are they concerned in general?
2. How many did you read?
3. Write a summary of (teacher must insert number here) selections.

- -

FORM III

Name ______________________
Date ______________________

REPORT ON OUTSIDE READING: A NOVEL (or NOVELETTE)

1. What is the title of the work?
2. Who is the author?
3. Who is the publisher and where located?
4. What is the plot of the novel?
5. What type of novel is it?
    Romantic novel?
    Historical novel?
    Adventure novel?
    A novel of manners (habits, national customs)?
6. In what country or countries does it take place?
7. Name and describe the principal characters.
8. Was there anything of significance which you learned from reading the novel?
9. Write a short composition in your own words on a character or scene which you found interesting.
10. Did you enjoy the selection? Why? Why not?

- -

FORM IV

Name ______________________
Date ______________________

REPORT ON OUTSIDE READING: A SCIENCE READING

1. Give the title of book or article.
2. Author or authors
3. Publisher
4. Subject of the selection
5. Is this information for the general public?
6. How is the book organized? What topics does it contain?
7. Relate something of importance or of interest which you learned from reading this book.
8. Make a list of scientific terms which pertain especially to this subject.
9. Write in your own words a description of an interesting section in the book.
10. Did you like the selection? Why? Why not?

- -

FORM V

Name ____________________
Date ____________________

REPORT ON OUTSIDE READING: BIOGRAPHY

1. Name of selection
2. Author(s)
3. Publisher
4. Person or persons whose life is presented in the story.
5. From what country or countries are they?
6. Describe the principal persons.
7. What historical facts did you learn concerning this particular country?
8. Describe in your own words a passage or scene which you enjoyed.

- -

OUTSIDE READING PROGRAM - LEVEL III

Ann Bitterman, Crossland High School

[Mrs. Bitterman describes below the operation of her supplementary reading program. Ed.]

Each class has a period of several weeks during each quarter when they choose and read one of the supplementary books from the room library. At the end of the designated period, the students write in class a paragraph reporting on what they have read and also a comment or two about their reading problems, their opinion of the book, etc. Each student fills out a card as a record of his reading during the year. On the card are the student's name, class period, date, titles and authors of books read.

There is also a set of Reading for Meaning which the students read in the classroom from time to time. Since I can see that they are reading, I don't require any report on these, although we occasionally have a brief discussion about what they have read. The students have found this particularly enjoyable because of the ease with which they can read these stories, the variety, and the fact that it's just for pleasure, with no type of reporting at the end.

SOURCES OF SUPPLEMENTARY READERS

Below is a partial list of sources of readers. Teachers might wish to write for catalogs.

Supplementary readers are purchased through the Foreign Language Budget prepared by the supervisor. Teachers may submit suggested titles in October of the current school year for the following school year. (The Budget is prepared a year in advance.) Readers to be purchased during the current school year were budgeted for last year. No other readers can be purchased except in rare circumstances. Only readers costing less than $2.00 can be purchased in quantities of ten or more. (Paperbacks). Only one or two copies each of other titles can be purchased.

N.B. Books listed as class readers, i.e., Promenades en France, Reading for Meaning, are on TEXTBOOK LIST and should be purchased through the principal.

1. American Book Company
   55 Fifth Avenue
   New York, N. Y. 10003

2. Chilton Company
   56th and Chestnut Street
   Philadelphia, Pennsylvania 19106

3. Continental Book Company
   42-78 Main Street
   Flushing, N. Y. 11355

4. D. C. Heath
   285 Columbus Avenue
   Boston, Massachusetts 02116

5. French Book Guild
   101 Fifth Avenue
   New York, N. Y. 10003

6. French and European Publications, Inc.
   French Building
   610 - 5th Avenue
   New York, N. Y. 10020

Sources of Supplementary Readers (continued)

7. Holt, Rinehart, Winston
   383 Madison Avenue
   New York, N. Y. 10017

8. Houghton, Mifflin
   53 West 43rd Street
   New York, N. Y. 10036

9. Modern Language Association
   MLA Materials Center
   4 Washington Place
   New York, N. Y. 10003
   (Selective List of Materials and Publishers)

10. Oxford University Press
    1600 Politt Drive
    Fair Lawn, New Jersey 07410

A REPRESENTATIVE LIST OF READERS FOR THE ROOM LIBRARY - SUPPLEMENTARY READING PROGRAM

Level I-V

N.B. In Levels I-II - Optional
(teacher decides according to ability of individual student)

In Levels III-V: required of most students except slower groups

(Numbers refer to level). SEE FOREIGN LANGUAGE INVENTORY FOR MORE COMPLETE LIST.

Aimer Quand-Même 3,4
Alouette (l') 4,5
Attaque du Moulin (l') 3,4
Audubon 1,2
Aucassin et Nicolette 3
Aux Pays du Soleil 3,4
Aventures du Petit Nicolas (les) 3
Astérix gladiateur
Astérix Le gaulois } 4,5
Astérix et Cléopatre

Beginning Readings in French 2,3,4
Bourgeois Gentilhomme (le) 4,5
(class literary work for Level IV)

Candide 4,5
Carmen et autres Nouvelles 4,5
Carmen - libretti (opera) 4,5
Carnets de Voyage 3,4
Chandeliers de l'Evêque (les) 3
Choix de Poésies - Verlaine 4,5
Client le plus obstiné du monde (le) 4
Comédie de Celui Qui Epousa Une Femme Muette (la) 3,4
Comte de Monte-Cristo (le) 3,4
Contemporary French Théâtre
Contes Choisis - Daudet 3,4
Contes Choisis pour la Jeunesse - Maupassant 3,4
Contes Dramatiques 3,4
Contes et Scénarios 3
Contes Populaires 3,4
Cosette et Marius 3
Crime de Sylvestre Bonnard (le) 3,4
Cyrano de Bergerac 4,5

Dantès
De la Terre à la Lune 3,4
Dix Contes - Macmillan 3,4
Dupont (les) 3

A Representative List of Readers for the Room Library (continued)

Eight French Classic Plays 3,4,5
Etranger (l') 4,5

Fables de la Fontaine 3,4
France en Amérique (la) 3,4,5

Gens et Choses de France 3
Gil Blas 3

Histoire de Paris 3,4
Huit Contes Choisis 3,4,5

Lafayette 1
Lafitte 2
Lectures Littéraires Graduées 3,4
Lettres de Mon Moulin 3,4
Livre de Mon Ami (le) 3,4

Madame Curie 3,4,5
Mains Sales (les) 4,5
Molière 1,2,3
Monte Cristo - Le Chateau d'If 3
Musset - Trois Comédies 3

Nouvelles, Contes et Récits Contemporaines 4,5

Oiseau Bleu (l') 3,4
Oxford Companion to French Literature 3,4

Pasteur 3,4
Pecheur d'Islande 3,4
Petite Chose 3
Petit Garçon de l'Ascenseur (le) 3
Petit Prince (le) 3
Premieres Lectures Culturelles 2
Profil de la France Nouvelle 3,4

Ronde de la Vie (la) 3
Rouge et le Noir (le) 4,5
Ruy Blas 2,3

Saint-Exupéry 3,4,5
Selected Stories from Maupassant 3,4
Sept Petites Croix dans un Carnet 3,4
Standard French Readings 4

A Representative List of Readers for the Room Library (continued)

Tartarin de Tarascon 3
Ten Favorite French Stories 2,3
Terre des Hommes 4,5
Théâtre Choisi - Molière 4,5
Tour du Monde en 80 Jours, (le) 3
Tulipe Noire (la) 3
Twelve French Plays for High Schools 3,4
Trois Comédies - de Mussett 3,4
Trois Mousquetaires 3,4

Village en Vaucluse 4,5
Vingt Mille Lieues sous les mers 3,4
Vol de Nuit 4,5
Voyageur sans Bagages (le) 3,4
Voici la France 3,4

LIBERATED READING

Fiction and Non-fiction

A list of approximately 400 French titles is available from the Prince George's County Memorial Libary, Adelphi Road, Hyattsville, Maryland.

Teachers may call or write the library in order to obtain the list. All titles on the list are available at the main library and branch libraries.

This list is usually for both teachers and advanced students. (Levels IV and V particularly). It includes works published in France mostly in the last two decades, fiction and non-fiction. Some older works are also included.

Examples:

Aymé, Marcel - Tiroir de l'inconnu

Bland, Georges - Naufragé de Paris

Camus, Albert - Peste

Dhôtel, Andre - Mystères de Charlieu - Sur-Bar (See A-LM Three)

Bottke, Kark - Aspects de la France

Montagné, Prosper - Larousse Gastronomique

Turmel, Joseph - XX^{e} Siècle

Sagan, Francoise - Certain Sourire

Saint - Exupéry - Pilote de Guerre

Sartre, J. P. - Age de Raison

Voltaire - Lettres Choisies

Molière - Oeuvres Complètes

CULTURE

(The contemporary culture takes precedence over historical aspects in foreign language classes below the university level)

References for Teachers: In French

Aspects de la France - 2nd edition, 1968 Bottke Scribner's and Sons 597 - Fifth Avenue New York, N.Y. 10017	$5.25
La France Actuelle, 1964 (?) C. Bauer Houghton Mifflin 2 Park Street Boston, Massachusetts 02107	$4.50
La France et les Français, 1966 Brodin Holt, Rinehart Winston 383 Madison Avenue New York, N.Y. 10017	$6.60
L'Héritage Français Denoeu Holt, Rinehart, Winston (see above for address)	$6.20
Village en Vaucluse, 1961 L. Wylie and A. Bégué Houghton Mifflin (see above for address)	$3.95
(English version originally published in 1957. Revised edition: Harper and Row, 1964 49 East 33rd Street New York, N. Y.	$2.25

Teachers may use interesting material from the above books for culture lessons.

In English

France under De Gaulle, 1967
Isenberg
H. W. Wilson
950 University Avenue
Bronx, New York 10452 $3.00

Particularly good for high school students

The Land and People of France, 1960
Bragdon, L.
J. B. Lippincott and Company
East Washington Square
Philadelphia, Pennsylvania 19105 $2.93

French Roundabout, 1966
Bishop, C.
Dodd, Mead and Company
79 Madison Avenue
New York, N. Y. 10016 $5.00

For additional references in English see Background Reading List at the end of this section of the guide, particularly item IV: History.

For information on education, social institutions, industry, and French society in general, write for:
Catalog of Materials
French Cultural Services
972 Fifth Avenue
New York, New York

SPECIAL RECOMMENDATION
TO
TEACHERS

Nelson Brooks on culture:

→ (1) "Language and Culture," Chapter Six of *Language and Language Learning* - in all schools

→ (2) "Culture and Language Instruction"
Teacher's Notebook in Modern Languages.
Spring 1966. Harcourt, Brace and World School Department.
Brochure.

The term "culture" as used in language teaching usually refers to three main kinds of material with respect to the foreign people under study:

1. their finest achievements in art, music, literature, science, etc. 2. history, geography, industries, politics	Formal culture
3. the anthropological concept of culture - patterns of belief and behavior of a speech community	Deep culture

Level III students have had in varying degrees exposure to all three of the aspects enumerated above, the language itself and the linguistic content of the lessons being one of the most important vehicles of *deep culture*. The Level III students who began French in the elementary school will have had a longer exposure to deep culture.

During the progression through the levels, most of the students have had such activities as map study, discussion of some significant historical and contemporary events.

The *A-LM Three* text is replete with culture (particularly deep culture) by its very nature.

Teachers using *ICF* must find ways to enrich the course with regard to authentic cultural material and information, particularly of the contemporary.

Considerations on the Teaching of Culture

1. The primacy of the contemporary culture must be acknowledged for elementary and secondary school students of a foreign language because:

   (a) the contemporary language and culture are more relevant to their lives;

   (b) to present chronological outlines of historical events is usually non-motivational;

   (c) youngsters who are more knowledgeable about a country's past than its present are in danger of having a warped, unrealistic image of that country and its people.

   (d) a foreign language class is not a history class. Historical events and personalities should be studied; however these persons and events are included as part of the total picture of this foreign people as it is NOW, and not for the sake of memorizing series of events and names.

   (e) youngsters wish to know most about the present youth of the foreign country and its view of the world. Foreign language study thus becomes a meaningful part of the curriculum for them. Detailed chronological study of the history of the foreign country may be pursued at the college level by those who plan to specialize in the language. (High school foreign language sequences are not considered "specialization.")

2. Sweeping generalizations concerning cultural phenomena should be avoided.

3. In order that Level III students extend their cultural knowledge they should be encouraged (and in some cases required) to:

   (a) read as much as possible from the room library.

   (b) do background reading in English, fiction and non-fiction. See list in this section of the guide.

   (c) read French books available at public libraries. (See Prince George's County Memorial Library)

   (d) view French films, both those presented in class and those in public theaters. Listen to French music and songs.

   NOTE: Before recommending any film which is being shown in a public theater, the teacher should view it.

(e) Read foreign language newspapers and magazines (See Chez nous under Basic Materials).

(f) Take advantage of opportunity to correspond with a young person from the country. See list of Pen Pal Sources in this section of guide.

4. Teachers may assign long-range cultural projects to be carried out in French.

5. The classroom decor should reflect the language and culture taught therein.

6. Cultural programs can be sponsored by the language department, e.g., French night at Suitland Senior High School, for the education and enjoyment of the community.

7. Teachers should utilize the French resources of the Metropolitan Area for the enrichment of their classroom. See list of Community Resources for French in this section of guide.

8. With specific reference to French culture, the France-in-America theme, both historically and in today's world, should not be disregarded. This should include French Canada.

9. The teacher may use the reference grammar, Unified French, also for cultural readings.

10. Advertisements in foreign magazines are a good source of cultural material, particularly deep culture. Students should be encouraged to read and analyze ads in Paris-Match, for example. Comparisons between those and American ads would be worthwhile. See article, "Linguistic and Cultural Insights in Advertising," Kay J. Hampares, Modern Language Journal, Vol, III, April 1968 pp. 220-222.

    An excerpt from the above article:

    > Problems of particular concern to a culture may also be revealed in advertising. The French are preoccupied with the removal of freckles, liver cures, and "growing taller." Ads on growing taller appear with more frequency than those for losing weight...

11. Knowledge of the deep culture of a country takes longer to acquire, than knowledge of formal culture; however, it is the former which finally leads to understanding and empathy.

Considerations on the Teaching of Culture (continued)

12. *Some of the subjects that are part of formal culture* (according to Nelson Brooks).

- literary landmarks
- the contents of museums
- musical performances
- art exhibitions
- ballet dancing
- public addresses
- holidays and parades
- national shrines and monuments
- churches and worship
- schools and charities
- business, industry, finance
- military life
- diplomatic and civil service
- organized politics
- national sports
- medicine
- lawmaking and legal justice

13. *Some of the subjects that are part of deep culture* (according to Nelson Brooks).

- family ties
- friendships
- milestones in personal life:
  - birthdays, weddings, funerals
- bravery and cowardice
- pride and self-respect
- status
- dictates of conscience
- ambition, self-sacrifice, selfishness
- childhood, adulthood
- expressions of masculinity
- expressions of feminity
- choosing a wife or a husband
- kindness and cruelty
- humor
- gestures of:
  - welcome or hostility
  - approval or disapproval
  - affection or anger
  - courtesy or rudeness
  - inquiry or lack of comprehension
- voice intonations that mark:
  - command or invitation
  - surprise or indignation
  - pleasure or annoyance
  - coaxing or admiration
  - menace or reassurance
- the grammar of courteous or familiar address

EXAMPLE OF A TEST ON DEEP CULTURE

Ann Bitterman,
Crossland High School

Ecrivez V(vrai) ou F(faux) devant les phrases suivantes.

_____1. Un enfant français va à l'école à l'âge de quatre ans.

_____2. Les élèves apprennent à copier et à répéter ce que l'instituteur leur dit; ils n'expriment pas leur "personalité."

_____3. S'il faut punir un enfant à l'école, il reçoit aussi une punition à la maison.

_____4. Les Français n'excusent pas la mauvaise conduite de la part de leurs enfants.

____ 5. Un instituteur français est très estimé bien qu'il reçoive peu d'argent comparé aux autres fonctionnaires du village.

_____6. Les instructions du départment de l'éducation nationale sont données selon des besoins variés des écoles.

_____7. Les Français considèrent les années passées à l'école les plus heureuses de la jeunesse.

_____8. D'après les Français, pour avoir un bon mariage, le couple doit être amoureux l'un de l'autre et chacun doit être sérieux.

_____9. Joindre les deux bouts c'est la seule responsabilité du père et de la mère de la famille française.

____10. On se sert de l'expression "un peu fatigué" au lieu d' "un peu malade."

____11. Quand les Français parlent de "les autres" ils veulent dire les étrangers.

____12. "Brouillé" veut dire être un peu fou.

____13. Si on est "brouillé" ou "bien" avec un autre, cette condition ne change jamais.

SAMPLE TEST ON FORMAL CULTURE

Ann Bitterman,
Crossland High School

Ecrives V(vrai) ou F(faux) devant les phrases suivantes.

_____1. Napoleon naquit dans l'île d'Elbe en 1769.

_____2. Au petit collège de Brienne, Napoleon lut avec ardeur les oeuvres de John Locke et Jonathan Swift.

_____3. Napoleon a fait les Codes civils, pénals, et un code de commerce qui sont aujound'hui encore en vigeur.

_____4. Depuis sa libération à la fin de la Deuxième Guerre mondiale, l'Alsace exprima son désir de demeurer française.

_____5. Le Serment de Strasbourg est le document le plus ancien de la langue française.

_____6. La région de Montmartre était autrefois un pays rustique loin des bruits de Paris.

_____7. En 1881 l'écrivain Henri Murger lança un journal satirique, "Le Chat Noir."

_____8. Il y a un demi-siècle, on pouvait voir Pablo Picasso à Montmartre.

_____9. La plus grande gloire de Pasteur était la découverte du traitement et de la guérison de la rage.

____10. Bien des écrivains ont écrit quelques-unes de leurs plus belles pages dans les magasins de Paris.

____11. Mon Oncle Jules est une histoire célèbre par Daudet.

____12. Mon Oncle Jules montre les attitudes typiques d'une famille bourgeoise en Provence.

____13. Les rois d'Europe pensèrent qu'il n'y aurait pas de paix en Europe tant que Napoléon serait empereur de la France.

____14. Pasteur acquit une grande réputation pour ses travaux sur la fermentation.

____15. Dans l'histoire, La Dernière Classe, Frantz avait peur d'être puni parce qu'il n'avait pas appris par coeur un poème.

____16. Frantz regrettait le temps perdu quand il entendit l'ordre de Berlin.

Sample Test on Formal Culture (continued)

____17. Le grand malheur d'Alsace fut d'attacher trop d'importance à une bonne instruction.

____18. Les Alsaciens ont conquis les Prussiens.

____19. La Mule du Pape est une histoire de Provence.

____20. Gavroche est principalement une histoire d'aventure par Victor Hugo.

* * *

SAMPLE QUESTIONS ON FORMAL CULTURE

Ann Bitterman,
Crossland High School

Ecrivez la lettre de l'expression dans la deuxième colonne qui décrit chaque mot de la première colonne.

_____1. L'auteur de Le Bourgeois Gentilhomme
_____2. Créateur de cubisme et surréalisme
_____3. L'homme qui écrivit Lettres de Mon Moulin
_____4. Chanteur célèbre
_____5. Pionnier de la photographie
_____6. L'auteur de Cyrano de Bergerac
_____7. Compositeur de Boléro
_____8. Auteur de Bonjour Tristesse
_____9. Dramatiste qui écrivit L'Annonce Faite à Marie
____10. Auteur de Les Trois Mousquetaires

a. Louis-Jacques Daguerre
b. Françoise Sagan
c. François Rabelais
d. Alexandre Dumas, pere
e. Yves Montand
f. Pablo Picasso
g. Rosa Bonheur
h. Molière
i. Georges Bizet
j. Edmond Rostand
k. Pierre Monteux
l. Maurice Ravel
m. Auguste Renoir
n. Paul Claudel
o. Alphonse Daudet

PEN PALS AND OTHER SOURCES OF STUDENT CONTACTS

Pen Pals (International Friendship League)
40 Mount Vernon Street
Boston, Massachusetts 02108

Frances V. Guille
Correspondence Agency
College of Wooster
Wooster, Ohio 44691

World Tape Pals
Box 9211
Dallas, Texas

International Student Society
Hillsboro, Oregon
(Write for enrollment blank before ordering names)

* * *

Office of Private Cooperation - U.S.I.A.
1776 Pennsylvania Avenue, N. W.
Washington, D. C.
Information about student exchange of letters, tapes, yearbooks, etc., between U. S. and foreign lands.

See Modern Language Journal, Vol. XLVIII, January 1964 pp. 46-47 for more details about pen pals.

Pages 41-44 of same issue contains material on Honor Societies.

* * *

Institute for International Education
809 United Nations Plaza
New York, New York

Council on Student Travel
Committee on Overseas Programs for Secondary School Students
179 Broadway
New York 7, New York

BACKGROUND READING FOR STUDENTS OF FRENCH
(Available at school and public libraries)

This list was compiled by Miss Patricia Carlton, Helping Teacher,
and Mrs. Florence Duke, Suitland Senior, Retired

I. Biography

Bagley - Famous Women of France
Bogan and Roget (trans). - The Journal of Jules Renard
Castelot, Andre Christopher - Queen of France (Marie Antoinette)
Christophe, R. - Danton. 1967
Clemens, Samuel - Joan of Arc
Crocker, Lester - Diderot, Embattled Philosopher. 1966
Curie, Eve Crocker - Madame Curie
Dumas, Alexandre - Marguerite de Valois
Dubos, Rene - Pasteur and Modern Science
Eatn, Jean - Young Lafayette
Fasee, Aylesa - Louis Agassiz, Pied Piper of Science
Herold - Madame de Stael
Kelly, Amy - Eleanor of Aquitaine and the Four Kings
Kiltiey - Marie Antoinette
Komroff, Manuel - Napoleon
Kugelmass - Louis Braille: Windows for the Blind
Maurois, Andre - Disraeli
Reppelier, Agnes - Mere Marie of the Ursulines
Sackville-West, V. - Saint Joan of Arc
Shaw, Bernard - Saint Joan
Rourke, Constance - Audubon
Tharp - Champlain, Northwest Voyager
Vallery-Radot - Louis Pasteur
Vance, Marie - Marie Antoinette
Werth, Alexander - De Gaulle. 1966
Wilson, H. - Madame Lafayette
Winward, Frances - Joan of Arc
Wood, Laura - Louis Pasteur
Stevenson. Janet - John James Audubon
Zweig, Stefan - Marie Antoinette

II. Historical Novel - Fiction

Andrews, F. Emerson - For Charlemagne!
Ayme, Marcel - The Magic Pictures
Bell, Alfred - Red Priors Legacy "French Revolution"
Bills, Alfred - The Clutch of the Corsican
Brills, Ethel C. - Madeleine Takes Command
Brink, Carol - Anything Can Happen on the River
Butter, Beverly - Song of the Voyageur (French in Wisconsin)
Cleven, Catherine - The Secret of the King's Field
Coatsworth, E. - The House of the Swan
Costain, Thomas - High Towers (French Canadian)

Background Reading for Students of French (continued)

Historical Novel - Fiction (continued)

Costain, Thomas - Ride With Me (esp. Section V)
De Brunhoff - Babar
DeWater, Frederic - Lake Champlain and Gage
Eaton, Jeannette - Betsy's Napoleon
Feuchtwanger, Lion - Proud Destiny
Flexner - The Wishing Window
Gleitsmann, Hertha - Pierre Keeps Watch
Harvey, Harry B. - Claude of France
Holland, R. - The Chateau of the Swan
Lauber, P. - Highway of Adventure
Lindbergh, Charles - Spirit of Saint Louis
Lownsberry, E. - Out of the Frame
MacDonald, Zillah - Flower of the Fatress
Macgregor - The Story of France
Miller, Dupont - For a Brave Tomorrow
Orezy, Baroness - The Scarlet Pimpernel (revolution)
Paine, Albert - The Girl in White Armor
Parrish, Randall - Beyond the Frontier
Robichaud, Gerard - Papa Martel
Sabatini, R. - The Gamester
Sabatini, R. - Scaramouche
Scott, Sir Walter - Quentin Durward
Selinko, Anna - Desiree
Shellabarger, Samuel - King's Cavalier
Steinbeck, John - The Short Reign of Pippin IV
Tarkington, Booth - Monsieur Beaucaire
Thompson, Kay - Eloise in Paris
Thompson, Maurice - Alice of Old Vincennes
Vance, Marguerite - Song for a Lute
Wellman, Paul - The Iron Mistress (Fr. Louisiana)
Werfel, Franz - The Song of Bernadette
Whitney, Philip - Creole Holiday (Fr. Louisiana)
Wren, Percival - Beau Geste (Fr. Foreign Legion)
Wrong, George - Conquest of New France

* * *

Recent Fiction (1966, 1967; all available at Prince George's County Memorial Library)

Cadell, E. - Corner Shop. 1967
Celine, F. - Death on the Installment Plan. 1967
Deighton, L. - Expensive Place to Die. 1967
Gerson, N. B. - Anthem. 1967
Bernanos, G. - Mouchette. 1966
Lewis, R. - Michel, Michel. 1967
Sagan, F. - Chamade. 1967
Simenon, G. - Old Man Dies. 1967
Uris, L. - Topaz. 1967
Wescott, G. - Pilgrim Hawk. 1967

Background Reading for Students of French (continued)

III. Travel

Bemelmans, L. - Holiday in France
Bragdon, Lillian - Land of Joan of Arc
Clement, Margarite - In France
Criss, Mildred - Martini & Michel
Davis, Howell - French Guiana
Doorly - Radium Woman: A Life of Marie Curie
Dutton, Ralph - The Chateaux of France
Ehrlich, Blake - Paris on the Seine
Garnett, M. - The Land and People of France
Huebener - La Douce France
Levron, Jacques - Chateaux of the Loire
Martin, Lawrence and Sylvia - Paris!
Ogrizek, Dore Ed. - France, Paris and the Provinces
Ogrizek, Dore - The Paris We Love
Ogrizek, Dore - France: A Portrait in Color
Payne, Robert - The Splendour of France
Roberts, W. A. - French in the West Indies
Rouze - The Mystery of Mont-St.-Michel
Wylie, L. - Village in the Vaucluse

IV. History (all available at Prince George's County Memorial Library)

Bidault, Georges - Resistance: Political Autobiography of Georges Bidault. 1967
Durant, William - Rousseau and Revolution. 1967
Ellul, Jacques - Political Illusion. 1967
Grosser, Alfred - French Foreign Policy under de Gaulle. 1967
Isenberg, Irwin - France under de Gaulle. 1967
Loomis, Stanley - Crime of Passion. 1967
Marshall-Cornwall, J. H. - Napoleon as Military Commander. 1967
Mengin, Robert - No Laurels for de Gaulle. 1966
Oncken, Hermann - Napoleon III and the Rhine. 1967
Schechter, Betty - Dreyfus Affair. 1965
Verlet, Pierre - Eighteenth Century in France. 1967

COMMUNITY RESOURCES FOR CONTACTS WITH FRENCH IN THE WASHINGTON METROPOLITAN AREA

1. Alliance Française
   2121 P Street, N. W.
   223 - 9762
   Dr. James LaFollette, President

2. St. John's (The French Church - Protestant)
   Lafayette Square
   Reverend H. Steinschneider, Pastor - 560 - 8684

   Services each Sunday at 4 p.m. followed by social gathering in parish house.

   Other social and educational activities organized by Reverend Steinschneider. He is available for speaking to French clubs on contemporary France.

   Les déjeuners du vendredi: Lunch served daily Monday through Friday, September through June in basement of parish house, 1525 H St., N.W. Time: 12:00 - 1:00 p.m. Cost: $1.00. French cooking; only French spoken.

3. French Movies
   Festival of French Films
   Circle Theatre
   2105 Pennsylvania Avenue, N. W.
   FE 7-4470
   (Check area newspapers)

   Also frequently at the Janus, Biograph, Playhouse.

4. Church of the Epiphany
   2710 Dumbarton Avenue, N. W.
   (Georgetown)

   Catholic service in French each Sunday at 11:15 a.m.
   Père Guillaume, Pastor
   965-1610

5. La Marotte - local French Theatre
   Group at Market Playhouse, Georgetown
   (Check area newspapers)

6. French Theatre Groups (from France) usually perform in Washington two or three times a year at Lisner Auditorium on the campus of George Washington University

   Example: Théâtre National Populaire,
   Comédie Française
   (Check area newspapers)

COMMUNITY RESOURCES FOR CONTACTS WITH FRENCH IN THE WASHINGTON METROPOLITAN AREA (continued)

7. Many local productions of French plays (in English) by groups at Georgetown, American, Catholic, and Maryland Universities; Arena Stage; Theatre Lobby

   During the past two or three years plays by Ionesco, Sartre, Molière, Giraudoux, and Anouilh have been produced locally.

8. The French Market
   1632 Wisconsin Avenue, N. W.
   (Georgetown)

   Carries all French style cuts of meat, plus French foods and wines. Interesting for browsing and listening to French conversation.

9. French Restaurants
   Numerous in Washington. Chez Odette in Georgetown particularly recommended.

10. Check announcements of local universities. They sometimes have special lectures in French; also activities of the AATF. For Maryland AATF contact Mrs. Virginia Ballard, Board of Education; Anne Arundel County; Annapolis, Maryland.

FRENCH FILMS AVAILABLE AT THE MATERIALS CENTER OF THE BOARD OF EDUCATION

(Consult the audio-visual coordinator in your school for procedure in obtaining items from Materials Center. Consult the *Materials Center Catalog* which is sent to every teacher each fall.)

Aujourd'hui Nous Visitons Paris

Chez Nous

Le Pique-nique

Le Quatorze Juillet

Une Journée au Lycée

Le Bourgeois Gentilhomme
and
Les Lycéens Chez Eux
} Only for Level IV or V

(Please review techniques for using a film in this guide.)

FRENCH DISCS AT MATERIALS CENTER

The *Circling the Globe with Speech* series provides a challenge in listening comprehension. On each disc a young person from the foreign country tells about himself and his town. A few of these discs are at the Materials Center. Your school may also have copies. Check with department chairman and school librarian.

Several discs of French and French-Canadian songs are available. They are listed in the catalog.

FRENCH SLIDES AT MATERIALS CENTER

Tape and slide set on Paris with 14 student texts

Filmstrips and slides are rarely housed in Materials Center. They are purchased for individual schools and are housed either in the school library or in the language department. *If* they are housed in the library, *they must nevertheless be under the control of the language department*.

MISCELLANEOUS

There are 30 librettos of the opera Carmen retained in Materials Center. These are for use of French IV teachers since Carmen is included in the reader Variété.

REVIEW OF HOW TO USE A FILM OR FILMSTRIP

Set a definite pattern in showing films, filmstrips, or slides.

The following procedure is suggested:

1. Teacher previews material.

2. Teacher prepares the students for viewing of film or filmstrip by explaining setting, etc., and by listing some of the most important vocabulary or expressions unfamiliar to the students. Most films and filmstrips are accompanied by guides. The guides should be gone over in class before showing material. NOTE: The teacher should not expect total comprehension of the text, but sufficient comprehension should be achieved to enable the students to understand the gist of the film.

3. There should be some type of follow-up activity:

    a. Pupils may write a brief summary of the film, in French in Level III. Slow Level III classes may write summaries in English.

    b. The questions in the film guide may be used for class discussion.

    c. Film can be run without sound. The better students can take turns trying to comment in French. The same activity can be better carried out with filmstrip and slides.

A second showing after the follow-up activities leaves the students with a feeling of having understood the film more completely.

THE FRENCH CLUB

Reference: *The French Club in High School*. Roberta Q. Wood. National Textbook Corporation. Skokie, Illinois. *This book is in all schools*.

Level III students should be the mainstay of the French Club. The language club can be the rallying force which gives another dimension to language study from the students' point of view.

Regularly scheduled meetings can include speakers from the area, latest films obtained from the Embassy, or films and filmstrips which have not been shown in classes because of time limitations.

The Club can *organize*, *write* and *produce* an evening program for the community, or an assembly program. All the French teachers in the school should participate in such a program, and each level of instruction should make a contribution.

One-act plays could also be presented.

It has been said by many former language students that their fondest memories in connection with foreign language study were their experiences in the language club, particularly those involving stage performances in which they participated. Also, participating in dramatic performances in the foreign language helps in the retention of language patterns and in fostering empathy for the culture.

TESTS IN LEVEL III

Frequent tests are necessary in a skill subject such as a foreign language. Foreign language tests should not be designated to "trap" the student, but to determine what has been retained of that which has been taught. Oral testing should be given equal status with written tests.

In addition to dictation tests, there should be unit tests, some covering one lesson, others covering several. Since learning a foreign language is a cumulative process, taught by constant re-entry of material, a test on a particular lesson should sometimes include important material from previous lessons, provided that students have been informed in advance that such will be the case. CAUTION: Short weekly tests are more desirable than lengthy examinations covering the work of several weeks. The weekly tests should not be so long as to take up the entire class period. The practice of having frequent tests which take up the entire class period is questionable. This situation should prevail only for midterm or final examinations.

In keeping with the reinforcement principle, all tests should be gone over immediately after the papers have been handed in so that pupils do not leave the class without knowing which items they have answered correctly or incorrectly.

Both tests which evaluate the skills separately and those which involve a fusion of skills should be employed. The fusion of skills should be greater in Level III than in previous levels. A list of suggested types of tests follows:

1. Oral testing of basic sentences or reading material
2. Oral testing of structures or grammar

3. Listening comprehension tests

4. Written tests of various types, such as dictation, reading comprehension tests, short tests of guided composition, short translation exercises (English to French), writing summaries, re-writing a passage changing certain aspects, making an outline of a story.

5. Vocabulary tests

   N.B. The traditional vocabulary test in which the English word is given while the pupils write the foreign word should be avoided. The following procedures are recommended in lieu of the above practice:

   a. The teacher gives a dictation or familiar material, or he may distribute a ditto copy of a familiar passage. He may also write such a paragraph on the board or use the overhead. The teacher then gives simple definitions, synonyms, antonyms of certain pre-selected words. The pupils are required to underline the word or phrase which the teacher has described. Only the underlined words would be evaluated, although pupils should correct any other errors they have made.

   b. The teacher dictates a sentence at a time omitting in each case a key word or expression. The pupils write the word or words, guided by specific clues which the teacher furnishes.

   c. The translation from English into the foreign language of short, meaningful utterances is not considered out of order provided that the teacher accepts only authentic equivalences as correct. This type of test can be administered orally or in written form.

   d. Level III students should be frequently given vocabulary tests in which they are to produce synonyms for the given words, or their definitions.

   e. Culture tests

Please refer to Techniques for Teaching Modern Foreign Languages, pages 65; 73-101. See also sample tests in the Supplement of this guide.

Tests Accompanying A-LM Three

See page 55 in A-LM Three Manual.

Each Level III unit is accompanied by a test which contains a listening comprehension section, a reading comprehension and a writing section. The tests are in the teacher's manual.

Each school should have received 40 test booklets for Level III, and the tapes for the listening comprehension tests.

STUDENTS ARE NOT TO WRITE IN THE TEST BOOKLETS. THEY ARE TO WRITE ON A SEPARATE PAPER, USING THE BOOKLET AS A GUIDE. THE SAME TEST BOOKLETS CAN BE USED EACH YEAR.

The Manual includes all the tests, pages 56-137; and the answer keys to the tests, pages 139-145.

The MLA Cooperative French Listening Comprehension Test - Form A

By almost unanimous agreement the French teachers voted in a survey taken in the spring of 1969 to replace the older standardized CEEB Listening Comprehension Test with the newer MLA Cooperative Test.

Hence, starting in May 1970 the standardized listening test to be given annually, county-wide, in Level III will be the MLA Cooperative French Listening Comprehension Test, Form A.

Each school should receive:

1 Test tape for Form A
2 Test booklets (Students should not write in)
3 Hand Scoring Key
4 Booklet of norms
5 Handbook for administering and scoring
6 Handbook about the tests

The test is usually to be given during the third week in May. Ranked scores with indicated median are to be sent to central office at a designated time. Both raw score and percentile rank should be included. Where classes of tenth graders exist separately from grades 11/12 in level III, the scores should be reported separately.

Since the MLA Cooperative Tests are designed for all four skills, and since each booklet contains the four tests, teachers may wish to use the reading and writing portions of the booklet on a day subsequent to the day the listening test is given. (DO NOT USE ANY PART OF BOOKLET BEFORE THE LISTENING TEST IS GIVEN.) The reading and writing test scores are not to be sent to the central office unless the teacher wishes to call the scores to the attention of the supervisor. The administration of the reading and writing tests is advocated to help teachers achieve another dimension in their evaluation of their own program. Of course, standardized test scores should not be used as a basis for grades or for comparison among schools.

Teachers who wish to do so should not be discouraged from administering the speaking test for their own purposes.

The supervisor asks that only the listening test scores be reported to the foreign language office since the latter is not equipped to process test data. Teachers who will be giving the other parts of the test battery each year should plan to keep their own data from year to year.

APPENDIX A

THE LANGUAGE LABORATORY

In addition to tape recorders for use in the regular language classroom, many secondary schools have language laboratories. The number of language labs in our schools is increasing yearly.

THE USE OF THE LANGUAGE LABORATORY AS AN INTEGRAL PART OF INSTRUCTION IS NOT A MATTER OF CHOICE. It is expected that all language teachers be thoroughly familiar with procedures necessary for using the laboratory to maximum advantage.

The distinctive feature of the language laboratory is the possibility it offers for the individualization of instruction. It is not a teacher; it is a tool whose usefulness is directly related to the teacher's attitude, planning, and training in its operation.

Most secondary schools now have more than one language teacher. It is expected, therefore, that a lab schedule will be established by the department or lab chairman in consultation with other language teachers. The teacher is responsible for using the lab on the day or days for which he is scheduled. It is desirable that the schedule remain the same each week. A COPY OF THE LAB SCHEDULE SHOULD BE SENT TO THE SUPERVISOR AS SOON AS POSSIBLE AFTER THE OPENING OF SCHOOL. The ITINERANT TEACHER should be included in the schedule. In schools where all language teachers are itinerant, please consult the principal to determine who shall be chairman. This person will be responsible for organizing the department and for arranging the lab schedule. An itinerant teacher may have to serve as chairman of two schools in some cases.

It is imperative that the teachers organize their weekly work in such a manner that the laboratory lesson is well planned for the day or days specified. In schools having only one language teacher there will of course be greater flexibility. It is assumed that the lab is the language classroom in this case, and the teacher may incorporate its use at will, provided that there is proper planning.

A desirable laboratory lesson or session should be planned with the following points in mind:

1. Practice of the grammatical material being currently taught in class is of primary importance.

2. Exercises requiring pupils to formulate responses are better than repetition exercises. Keep the latter at a minimum after the first few weeks. Dictation may also be used in the lab. Listening to narrative material should be included.

3. Activity in the lab should be varied. STUDENTS SHOULD NOT LISTEN TO A RECORDING FOR THE ENTIRE PERIOD WITHOUT A CHANGE OF ACTIVITY. Each practice session should be approximately ten to twelve minutes, FOLLOWED BY LIVE DRILL AND INFORMAL TESTING ON WHAT HAS BEEN PRACTICED. These follow-up sessions should be very brief. At the end of the lab period the grammar points which have been practiced should be briefly summarized.

4. The lack of variety of activity is one cause of discipline problems and of the destruction of equipment in the lab. TEACHER SHOULD WALK AROUND FREQUENTLY.

5. A variation which can be tried in any laboratory when using recorded exercises which give the correct answer after the student pause:

   Have students place numbers on a sheet of paper to correspond with the number of items on the recording. Each time the correct answer is given on the recording, the student places +or - (for correct and incorrect, respectively) opposite each number depending upon the answer he has given.

   The teacher may require these papers to be handed in at the end of the lab period.

6. The discussion on the Use of the Tape Recordings appearing in the Guide for Levels I and II also applies.

Types of Laboratories in our Schools

1. Audio-active with console and two or more dual channel recording booths: (All consoles have two recorders and one phonograph. This is the most common type of installation.)

    a. The teacher should monitor each student several times and grade his performance. The activity could be a practice exercise or a test. These grades should be recorded in the teacher's book like all other grades.

    b. The teacher can speak to all students through the all-call switch. (Be sure all-call switch is off at all other times.)

    c. The teacher can speak to a student through the microphone if necessary. The student can speak to the teacher, if the teacher has tuned him in.

    d. The teacher can record the students by placing a blank tape on the second recorder, placing recorder on RECORD, and tuning in on each student in succession. Please refer to technician's lab manual in the school to find out which channel is so wired.

    e. The teacher should rotate the students recording in the booths so that each student will have an opportunity to record and compare himself with the master. THE TEACHER SHOULD HAVE A WEEKLY LIST OF STUDENTS WHO ARE TO GO INTO THE BOOTHS. During a 48-55 min. period two groups of students can use the recording booths. Students should re-record their answers at least once. Master will not be erased on their tape.

    f. Listening comprehension tests can be given in the lab.

    g. Students may be quizzed orally individually while others continue with the regular lesson.

    h. Students in recording booths should also be monitored.

2. Listening installation (Desks or Jackboxes on wall)

    Use as tape recorder, with added advantage that students hear material more intimately through earphones and are not distracted by hearing other students responding.

New teachers should determine which type of laboratory installation is in their school, and proceed accordingly. They should immediately learn the operation of their lab. Language teachers today are expected to be competent in the use of the tools of the profession.

The Student Recording Booths

Most of the language laboratories have two or more student recording booths. New buildings usually have ten - twelve booths in addition to thirty - thirty-six regular audio-active desks or tables. These booths are equipped with tape cartridges which do not require handling by students.*

The periodic use of self-recording is beginning to be recognized as an invaluable experience for the language student at the secondary school level. It enables the student to hear how he really sounds in comparison with a native speaker, thus providing further motivation for improvement.

The use of the booths is not so difficult as it may appear once the teacher has organized the class so that several students have the opportunity to use them during each lab period. During the semester each student should have the opportunity to record himself several times.

To provide a recording booth for each student is financially prohibitive. It also renders more difficult the procedure of following up the recorded practice with "live" question-answer-discussion in order to apply what has been practiced. That is the reason for desk or table labs. The latter phase is extremely important in connection with the tape practice, whether in lab or in class. Otherwise, the tape practice becomes an isolated activity, totally unrelated to the lesson. We must constantly seek ways to hold the students responsible for giving their best performance during the tape practice.

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* Cartridges should not be used interchangeably. Assign each cartridge to specific booth. Mark with letter of row and number of booth.

A Suggested Procedure for Using Recording Booths

by Barbara Russell, junior high school teacher

I. After students have become familiar with the general laboratory equipment, they should be instructed in the operation of the recording booths. Take small groups to the recorders for a verbal explanation; students also should have lab notes to which they can refer for an outline of the procedure.

II. Set up a definite routine of selecting students to use the booths. By following a constant pattern students will know when it is their turn to record, and the teacher need not take time to decide who recorded last or to appoint new students. When a lab period is announced, students automatically take their places at the booths. By the time the teacher is ready to begin, they can be settled and prepared to start their tapes.

III. At the beginning of school, appoint a good student who is familiar with the machines to accompany the groups to the recorders. He can quickly check to see that everyone is operating his recorder correctly and assist those few who have difficulty. Of course, this soon will become unnecessary. (The teacher should train two good students at the beginning to get the procedure under way.)

IV. Discover the most effective ways to use the recorded material for your classes and follow these regularly. Students will know what to do and instructions need not be given unless a change is necessary. For example, some first year dialogues are recorded on the master tape three times. The first recording is only to be listened to and no pauses are provided. The students know that when work is to be done with a dialogue, they do not start their tapes until the second version. Other practices are followed for various types of exercises. Your procedures may be different. The important item is to orient the students to your plan and free yourself from constant explanation and instruction.

V. When students have listened to their tapes, they rewind them and set the machines in a record position. When the lab is used again, the next students have only to turn on the recorders and they are ready to begin.

VI. Try to plan your lessons so that directly following a lab period no new material is introduced. In this way, students who remain at the recording booths when classwork resumes do not miss an important presentation. However, as this plan is not always feasible, students know that they are responsible for any material practiced while they are recording.

VII. From time to time remind students of the reasons for using the recording booths (and the laboratory). Stress conscientious listening and speaking. Train your students to get the most out of the equipment and help them to maintain good habits by using the lab and using it properly.

* * * * *

Administrative and Disciplinary Measures with Regard to Language Laboratories

1. The department lab schedule should be sent to the central office at the beginning of the school year.

2. All students should be assigned permanent positions in the lab. Each teacher should prepare seating charts for his classes. These should be posted in lab. The teacher should have smaller copies of the seating charts, which he should use at the console as he monitors students for recording of grade, attendance, evaluative comments, etc.

3. The department is to prepare a list of rules and regulations for behavior in the lab. These should appear on a large chart and be posted in the lab. ALL CLASSES OF ALL TEACHERS SHOULD ABIDE BY ALL RULES SET UP BY THE DEPARTMENT.

4. The high cost of laboratory equipment should be frankly discussed with the students. Encourage them to report malfunctioning or broken equipment as soon as it is discovered. Require students to leave the lab with everything in order. Appoint a person in each class to check this at end of period.

5. The department chairman should discuss with the principal at the beginning of the year a policy for dealing with the willful destruction of equipment. Do not send a student a bill for the destruction of equipment unless it has been cleared with the administration of your school, and it has been definitely established that he is responsible for the damage.

6. All schools should record any malfunctioning of the lab in the Log. The Log should be kept at the console, easily accessible to the repair technician. Do not describe the same symptom more than once. Serious malfunctions should be reported at once to the central office. SOME LABS HAVE BEEN INOPERATIVE FOR A PERIOD OF TIME BECAUSE THE TEACHER IN CHARGE DID NOT REPORT A SERIOUS MALFUNCTION.

7. It is desirable to appoint several boys with some knowledge of electronics to help teachers with minor technical problems. Their names and phone numbers should be written in the Lab Log. They should not attempt to repair serious damage.

8. One teacher should be designated to be in charge of the lab. HOWEVER, ALL TEACHERS SHOULD TAKE THE RESPONSIBILITY OF SEEING THAT THE LAB IS IN GOOD CONDITION AT ALL TIMES.

9. Headphones should be worn properly in the lab, and students should sit properly.

10. Students should be impressed with the fact that their work in the lab will be an important factor in their language grade.

11. Teachers should be aware of the fact that electronic equipment does not work one hundred per cent of the time. This is the nature of such equipment. Minor malfunctions should not be considered cause for discontinuing the use of the lab. Only serious malfunctions, e.g., if the console will not broadcast on any channel, are considered valid reasons.

12. The teacher should not remain at the console all the time; he should walk around periodically to help minimize possibility of destruction of equipment.

13. Students who are serious discipline problems should not be placed in recording booths.

The suggestions and regulations presented above are based on practices in our schools, and more particularly on recommendations of Mrs. Betty Brunstein, Northwestern Senior High School.

APPENDIX B

USE OF THE OVERHEAD PROJECTOR

References: The Teacher and Overhead Projection.
Morton J. Schultz. Englewood Cliffs, N.J.
Prentice-Hall, Inc. pp. 134-152

Audiovisual Instruction, May 1968. pp. 463-467

The overhead projector is one of the most versatile aids now available to teachers. Language teachers have not yet realized the full potential of this piece of equipment.

The material used with the overhead projector is outlined on acetate frames called transparencies. Although commercial sets of transparencies are available which can be integrated with many language courses, it is preferable for the teacher to make his own transparencies which are directly related to the material being taught. Teachers should consult with their Audio-visual Department for advice on how to prepare transparencies.

In addition to its use for teaching vocabulary by projecting drawings and actual objects (the latter appear as silhouettes on the screen), drawings presenting cultural information, including maps may be used. However, one of the most effective ways to use the overhead projector is for the teaching of structure and composition. The teacher can actually show how a sentence or paragraph is "put together." Writing is done on the acetate with a thin grease pencil. It may be erased with a damp cloth. Students can come up to the projector to write on the acetate, then the class can discuss corrections or changes. Overlays can be used as the sentence or paragraph is constructed. The great advantage over the blackboard is the fact that the teacher and/or student is facing the class at all times, and also the fact that the projector is more clearly visible to all students.

Material can also be typed directly on the acetate. The overhead can be used at all levels.

The following excerpts on the use of the overhead projector are taken from an article by Karl S. Pond of the University of Miami, appearing in the Modern Language Journal, Volume XLVII, number 1, January 1963, pp. 30-33. The title of the article is "A Language Teaching Tool: The Overhead Projector." The most pertinent parts have been reproduced here.

> . . . For many years, however, there has been a device in existence which offers all the advantages of the blackboard and which virtually eliminates the limitations and disadvantages of the latter; this is the overhead projector.
>
> The overhead projector for transparencies can fulfill the basic visual requirements of language teachers as well as entirely replace the traditional blackboard. It is available commercially through several manufacturers and has been repeatedly improved during the past few years to the point where some of the early minor objectionable features have been entirely removed. I have used a 10X10 overhead projector for three years in both beginning and advanced language courses under varied class conditions, with audiences ranging from seven beginning students to over five hundred language teachers, and to date I have yet to find a more versatile teaching tool. Several language teachers who, as the result of my methods course, have obtained and used this simple device, have often told me that it was the greatest timesaver and most practical teaching tool they had ever encountered.
>
> Essentially the overhead projector for transparencies is a simple shadow box which throws the shadow of anything opaque, be it writing, designs or solid object.
>
> First, it will fulfill all the functions of a blackboard by using a simple slide and a grease pencil with a thin lead. In this simple use it eliminates many of the limiting or unfavorable factors which we associate with the blackboard: 1--the space problem is solved and time saved by having students write their work directly on a piece of acetate and passed to the teacher for projection and "live" correction. Additional space is always available by removing a slide and putting on another; 2--materials can be prepared in advance and shown at the proper time. Slides can be prepared by hand writing or typing; 3--materials of this nature may be kept for further use or erased, making the acetate available for further use. No dust results from erasing; 4--at the flick of a switch materials appear or disappear from the screen. If not removed from the templet, however, the teacher can still see the slide for further reference; 5--the teacher can face the class while writing or lecturing. He may look at the material without losing visual contact with the class.

The above points, then, are the advantages to be gained through the use of this device in its most rudimentary form. The only materials needed are acetate, grease pencil, and a soft rag to erase. No special skills are necessary.

Even if this were the extent of the advantages of using this device over the use of the simple blackboard, the initial investment would be well justified in terms of class time saved by teachers and students, and in terms of better-prepared materials.

This simple use, however, is only a very limited aspect of the many ways in which one can use the overhead projector.

Let us now examine some of the more complex uses which can be made of this versatile tool. Transparency copies of almost any materials published on paper can be quickly and cheaply reproduced by copy machines found in the offices of most schools. Files of maps, pictures, literary texts, newspaper articles, phonetic transcriptions, etc., can be built for projection to students at any level.

Talented students or colleagues can be called upon to draw situations or personages. This can become the basis of conversation, composition, and oral testing. With this simple device, the language teacher is no longer limited to "packaged" materials.

An additional and invaluable technique which can be used with the overhead projector is that of the overlay. This technique consists of superimposing one or more slides on a basic one, thus enabling the teacher to add or subtract at will from any slide. In language teaching this technique may be used effectively for "setting the table" one item at a time, moving a person or object from one place to the other on a basic slide, clothing a person, adding furniture, etc. On a basic map it can be used to add rivers, cities, names, etc. In phonetics it can be used for inter-linear transcriptions; in stylistics for inter-linear comparison; in linguistics for slot and signal studies, etc. Most important, it can be extremely simple or complex, depending on what is desired.

The overhead projector can also be used to throw shadows in the form of silhouettes. In the hands of an imaginative teacher, this can result in a kind of shadow theater which is so successfully used in Asia for entertainment and teaching.

It may also be used as a feltboard and any technique used with a feltboard can be carried out very simply on the lighted templet. In language work this can be used very effectively to explain the various structures and forms to mature students. With sixty-nine small pieces of thick acetate I have been able to build basic sentences to illustrate the main syntactical problems of the French language.

Many other techniques and general uses in language teaching are too numerous to discuss thoroughly at this time.

If we consider the practicalness of this visual device from the technical viewpoint and the advantages it has over other visual devices as a basic teaching tool, we note the following:

1. Light does not have to be dimmed in any way for faithful projection;
2. For all practical purposes nothing can go wrong beyond a burned-out bulb;
3. Objects can be made small or even larger than life size. For example, it is possible to obtain a good visible projection by projecting on a screen behind the teacher, or by rotating the head towards the wall. Stickmen can become life-size;
4. By superimposing a clean slide over one of the materials which one does not wish to deface, one may underline, obliterate, or add to any part of the basic slide. When finished, one removes the top slide and erases; the "good" slide has not even been touched. I find this technique invaluable in giving one test to many sections;
5. It projects as you write, enabling you to correct student work. More students can participate than in any traditional "blackboard activity" in a shorter space of time;
6. Although the visual quality may not be as desirable as that of quality slide and filmstrip projectors, most overhead projectors can project adequately for language work any slide and filmstrip, regardless of size. This can be done by purchasing adaptors;
7. It is easy to focus and it stays in focus unless moved;
8. There is nothing to inset or thread. The overhead projector is simply a flat surface on which one can write with ease;
9. Experience shows that the creation of teaching material is much simpler for this device than any other visual apparatus;
10. Since many simple language visuals do not carry words, one basic set can be used for many languages.

. . . Finally, a few words of caution concerning the use and purchase of an overhead projector:

1. Relieve class monotomy and suppress the glare by using different colored filters from time to time;
2. In cases where the upper part of the projector might interfere with the vision of one or two students, this minor problem can be solved by rearranging the classroom seats in such a way as to create an aisle with the projector immediately in front of it;
3. Look a few machines over, try out each one before you decide. DO NOT ATTEMPT TO SAVE A FEW DOLLARS AT THE COST OF QUALITY. This is a tool in constant use;

4. Be sure that when the machine is in place it is not the kind that requires the front legs to be raised in order to raise the picture. This can become very troublesome with overlay, feltboard and shadow techniques, as there is a tendency for things to slide off backwards. THE TEMPLET OR FACE OF THE MACHINE MUST BE LEVEL.
5. DO NOT CONFUSE THE OVERHEAD PROJECTOR I AM DISCUSSING WITH THE OPAQUE OVERHEAD PROJECTOR.

In this article, I have attempted to describe a language teaching tool which has been overlooked too long. Of course, this tool cannot accomplish all the functions of all visual machines or devices, but I am firmly convinced that it is the most useful and versatile one in existence. Its very simplicity is the key to its usefulness.

Karl S. Pond
University of Miami

APPENDIX C

LIBRARY PURCHASES FOR FOREIGN LANGUAGES

In ordering foreign language materials for the library it is suggested that first consideration be given to the sets of student records in the A-LM series used in our schools in the following languages and levels:

(1) French I-IV - junior high schools - I-II
senior high schools - I-IV

(2) German I, II and III - senior high schools which teach German

(3) Russian I and II - senior high schools which teach Russian

Ideally, these discs should be available to most of the students for independent study of that which is presented in class. However, it has not been financially feasible to provide these discs in such quantities at $4.55 per set. Consequently, librarians wishing to purchase foreign language materials could assist the program by providing these materials for student use in the library.

Other materials which librarians might purchase (upon consultation with the language department) are the following:

(1) Additional dictionaries, and monolingual encyclopedias

(2) Song tapes and/or discs

(3) Tapes or discs which accompany our texts. Extra sets of such tapes should be in our libraries, particularly those for levels III and IV. Students on these levels should have the opportunity for further exposure to the material being studied. Some materials read in levels III and IV are accompanied by discs.

(4) Fiction and nonfiction works in English which pertain to the countries involved.

(5) Additional copies of the supplementary readers already used by the department, provided that they are placed in the department on loan during the school year and returned to the library at the close of school. This recommendation is based on the fact that most of the reading done below level IV is controlled reading and needs to be guided directly by the teacher.

Any other materials should be submitted to the supervisor for approval before purchase orders are prepared.

Blanket approval for filmstrips cannot be given because there is danger that money might be spent for items which may not be useable from year to year. In general, the foreign language program needs materials which reinforce specifically that which is being taught in the classes. This is especially true of Levels I and II.

APPENDIX D

Teachers are asked to reproduce this section for students, using the thermal spirit master process, by means of a Thermofax machine. Please consult clerical personnel in school office.

APPENDIX D
(for students)

HOW TO STUDY A FOREIGN LANGUAGE

To be reproduced by the teacher and distributed to language students.

TO: The foreign language students of the Prince George's County Secondary Schools (Latin students, see pages 3 and 4)

We welcome you to the study of a foreign language. If you are a second year student or above, we hope that you will be able to continue to the more advanced levels. The key word in the first statement above is study. As you know, there is a great difference between "taking" a subject, and studying it for mastery. In order to succeed in a foreign language you must study it for mastery every day. Your teachers are confident that you can succeed. It is a matter of applying yourself in the proper way.

Because this subject is different from most of the courses in which you may be enrolled at this time, we feel that we can help you succeed in it by providing you with some very important study hints.

You should keep the following points in mind:

1. In this subject you are learning a new skill. In some ways it resembles arithmetic, typing, and even learning to play a musical instrument, because the only path to its mastery is practice and more practice, together with understanding of the grammar and the meaning of the words and sentences.

2. Ask yourself this question: What are the things I do with my native language? Of course, you understand it when you hear it, you speak it, you read it, and you write it. These are the same skills we expect you to achieve in the foreign language. Please note: THE FOREIGN LANGUAGE IS NOT ANOTHER VERSION OF ENGLISH; IT IS A COMPLETELY DIFFERENT SYSTEM OF SOUNDS, GRAMMAR, AND VOCABULARY. IT IS ANOTHER WAY OF LOOKING AT THE WORLD AROUND US. IF YOU ARE STUDYING FRENCH, FOR EXAMPLE, YOU WILL LEARN THE WAY THE FRENCH PEOPLE EXPRESS THEMSELVES, ETC. ALWAYS KEEP YOUR MIND OPEN TO THE FACT THAT THERE IS NOTHING "PECULIAR" ABOUT A FOREIGN LANGUAGE, AND TO THE FACT THAT NO LANGUAGE IS "MORE CORRECT" THAN ANOTHER.

3. In order to develop the four skills, understanding, speaking, reading, writing, it is important that you listen carefully in class at all times; do not let yourself be distracted by unimportant matters; even when someone else is reciting, a good student is mentally participating.

   It is also essential that you keep in mind these points:

   a. Imitate closely your teacher or the language tape or disc.

   b. Be alert to give quick and correct answers in a drill conducted by your teacher or given on the tape or disc.

   c. Memorize all the sentences (such as in a dialogue or basic sentences) and vocabulary which your teacher assigns. (about three-fourths of your work in this new skill is memorizing.)

   d. Memorize verbs thoroughly!

   e. Because a modern language is something that is spoken, part of your studying will have to be done aloud. In class, speak up loudly and clearly!

   f. In the study of a skill subject it is FATAL to fall behind. Because the new things you are required to learn are based on what you have already had, you should be fair to yourself by keeping up with your daily assignments. This advice includes not only written work, but oral work as well.

   g. Keep in mind that your grades in foreign languages are based on both oral and written work.

   h. An important point to remember is that understanding rules in the language is only one step. If you do not practice the examples you will not be able to use the language with ease.

   i. In order to help you become more proficient in speaking and pronunciation, and to help your teacher with this task, the County Board of Education supplies schools with electronic equipment of various kinds. Some of these items include tape recorders to be used in class, phones and jackboxes for the students, and, in some cases, booths and desks or tables and microphones for the students, called a language laboratory.

Schools will be getting more and more equipment of this kind. We are making a special request to all language students to cooperate with the teachers and principals of their schools in taking care of this very expensive equipment. Every language student should be the special guardian of the equipment he uses. If something goes wrong, please report it to your teacher immediately. You are accustomed to equipment in science classes; we expect and appreciate the same kind of respect for new foreign language equipment.

Our Board of Education is trying to provide the most up-to-date equipment to help you to learn to speak a foreign language; naturally, we try to provide the best that we can afford; won't you help by giving it the best care and consideration possible? The money for all this equipment comes from your parents in the form of the taxes they pay.

j. A SPECIAL MESSAGE TO LATIN STUDENTS:
Although we do not expect you to speak Latin in the same way that we expect modern language students to speak, we expect you to be able to:
  1. pronounce it correctly
  2. read it correctly (aloud)
in addition to learning the grammar and vocabulary thoroughly, and developing your skill in translating, and in applying your knowledge of Latin to English derivatives. (Like the students in the modern languages, you will have to face the fact that three-fourths of your work involves memorizing, and the fact that you must not fall behind in your daily assignments.)

* * * * *

Please listen carefully to the valuable advice which your teacher will add to these statements.

We wish all of you good luck in your language study.

¡Buena suerte!
Bonne chance!
Viel Glück!
Bonae res!
Всего хорошего

Continued on next page

Below is an outline of the pamphlet Study Hints for Language Students by William G. Moulton, a language professor and expert in the teaching of foreign languages.

LEARNING TO SPEAK A FOREIGN LANGUAGE

A. YOU'VE GOT TO LISTEN AND IMITATE. As adults trying to learn a foreign language, we face much the same job that we did as children learning our native language. We can't use quite the same methods, but the general approach will still be the same; we've got to listen to someone who knows how to speak the language, and we've got to imitate him as exactly as we can. In one way we're worse off than children: they start with a clean slate, whereas we're going to find that our native language habits get in the way all the time. But in another way we have a distinct advantage: since we already know one language, we can be told how the new language is put together, how it works, and how it differs from our native language. These directions ("grammar") can speed up the learning process considerably.

B. YOU CAN'T LEARN A LANGUAGE BY "THINKING" ABOUT IT. Nearly all the non-language work which a student does involves (or should involve) a large amount of thinking. Of course, you are asked to read a certain amount of material and to learn a certain number of facts: organize them, analyze them and interpret them. Most students are so accustomed to this "thinking" approach that they try to learn a new language in the same way; the results are always disastrous.

C. A LANGUAGE IS A SET OF HABITS. All of us speak our native language with complete fluency. Since we learned this one language so extremely well, it is worth while considering just how we did it. It is obvious from the very start that we didn't do it by "thinking." We had almost completely mastered the sounds and structure of the language by the time we were five or six years old, and at that time we couldn't "think" anywhere near as well as we can now. Instead of "thinking" we just listened to other people and copied what they said. By doing this over and over again, we eventually built up the complicated sets of habits which now let us talk our native language with complete ease. The "thinking" which we now do when we talk is concerned almost entirely with what we are going to say (the content), rather than with how we are going to say it (the language). We don't "think" about saying he works (with an ending-s) but they work (with no ending); nor do we "think" about pronouncing the word the as "thee" before words beginning with a vowel ("the apple, the orange"), but as "thuh" before words beginning with a consonant ("the peach, the banana"). Complicated things like this have become completely matters of habit. Most of us don't even know we do them until somebody points them out to us.*

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* However, we do have to think to try to understand the grammar of the language and how these rules work in sentences. Your teacher and textbook try to teach you these rules through drills and explanations. [Ed.]

D. YOU MUST MEMORIZE. If a language is a set of habits, the only way to learn the language is to learn these habits. And you don't learn habits by "thinking"; you learn them by practice, practice, practice. In all your other courses you are asked to go home and organize, analyze, and interpret factual information; in your language course you will have to go home and practice the material you've heard in class over and over again until it becomes second nature. It's as simple--and as hard--as that. Only way to memorize the new material would be to read it over silently, again and again. That would be pretty ridiculous, of course, since you would then be learning not the language itself, but only the way it is symbolized on paper. In addition, it would be enormously inefficient. In reading silently, you would be using only your visual memory. If you study out loud, on the other hand, you first double your efficiency by adding motor memory; you at least quadruple it, because motor memory is the most efficient of all. (Motor memory, you will recall, is the memory of what you do with your muscles. Proof of its efficiency is the fact that nobody ever forgets how to ride a bicycle, even though he may have had a terrible time learning it in the first place.) So do all your studying out loud.

E. DON'T FALL BEHIND. Even though steady, day-by-day work is the best way to learn any subject, it is true that in many courses you can get yourself out of a jam by some high-pressure, last-minute cramming. Not so with a language. Cramming for a language exam would be about as sensible as cramming for a swimming test; you just can't learn habits that way. Furthermore, language learning is a highly cumulative process. It is like making a tower out of blocks; you keep building on top of what you did the day before. If you don't keep at the job steadily, pretty soon you're trying to put new blocks on top of empty space. So don't fall behind.

LEARNING TO READ A FOREIGN LANGUAGE

(The advice below will be more useful as you advance in foreign language study)

A. HOW NOT TO READ. The following method is guaranteed to waste a maximum of time and to produce minimum results. Start off with the first sentence of the assignment, read along until you come to a word you don't know, and look it up in the vocabulary. Then read along to the next word you don't know, look THAT up in the vocabulary, etc., ad nauseam.* By following this method you will need about four hours to cover the assignment, and by the time you're through you will have looked up so many different words that you will probably not remember a single one of them.

B. TRANSLATING VERSUS READING. The goal you should aim for is the ability to pick up a foreign language book and understand what it is all about. You will never reach this goal by doing only word-for-word translation.

C. INTELLIGENT GUESSING. If you are ever going to learn how to read for content, just about the most important skill for you to acquire is that of intelligent guessing, that is, figuring out what a word must mean because of the context in which it is used. We do this all the time in English. All of us know how to read many words which we never use in speaking or even in our own writing.

D. REPEATED READING. If you are going to figure out the meanings of words from their contexts--or, for that matter, if you are going to remember the meanings of words which you have looked up in the vocabulary--you will obviously have to read them more than once. Let's suppose that you have six pages to read, and that on each page there are ten words which you don't know. If you go through the six pages just once, and look up each of the 60 words, you surely won't be able to remember more than ten of them. Instead of that, look up only 30 (a more manageable number) and make intelligent guesses for the remaining 30. Then, with the time that you have saved in this way, re-read the six pages at least two more times (preferably at intervals of several hours). In this way you may be able to remember as many as 25 of the 30 words which you looked up; and you will also have a pretty good idea of the meaning of the 30 which you did NOT look up. Score this way; 25 certain and 30 probable. And that's a lot better than only 10 certain.

E. HOW TO GET STARTED. When you start out to do some reading in any foreign language, the one cardinal rule to follow is this: NEVER LOOK A WORD UP IN THE VOCABULARY UNTIL YOU HAVE READ THE IMMEDIATE CONTEXT IN WHICH IT OCCURS. There is no sure way of knowing just how far you've got to read to get the immediate context; it will vary from case to case.

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* This is a Latin expression meaning to the point of disgust.

It would be certainly idiotic to look up a word before reading through the whole sentence in which it occurs; some people prefer to read a whole paragraph, others a whole page or more. Perhaps the best over-all suggestion is this: read through the first sentence; and then keep on reading until you get lost. You may be able to follow along for a paragraph, or a page, or even the whole assignment.

F. WHAT TO DO NEXT. Let's assume that you've read through a paragraph before getting lost. Now go back to the beginning again, and read along until you come to the first word you can't reasonably guess at. Look it up in the vocabulary. Then, turning back to the text, re-read the phrase in which the word occurs, trying to fix its meaning as you do so. Go through the first paragraph this way, looking up only the words you absolutely have to and making intelligent guesses at the others. Then tackle the following paragraphs in the same way, until you have read about half the assignment. At this point you will want to take a short break. Lean back and stretch; and then, RE-READ THE PAGES YOU HAVE JUST DONE. This will use up only part of the time you have saved by making intelligent guesses, and it will do wonders. (The reason for doing it at this stage is that the whole section is still fresh in your memory, and a re-reading now will really tie down the loose ends. If you wait until later on, much of it will have grown cold.) Then go through the second half of the assignment, ending up with a re-reading again.

G. TROUBLE SPOTS. Aside from words that you don't know, there are two other troubles you will run up against. First, there are the so-called "idioms": groups of words that mean more than the sum of their parts. Handle these just as you do single words. Secondly, despite all the help that a vocabulary gives you, there will be passages here and there which you just can't understand. The most important thing to remember here is: DON'T WASTE TIME ON THEM. If you can't understand such a passage the first time through, make a note of it, and read on ahead. Quite often you will pick up a clue later on, and the difficulty will be cleared up when you do the re-reading. But don't waste time on it even then. If after a second honest try, you still can't figure out what it means, ask your teacher to explain it to you when you come to class.

IF YOU STILL HAVE TROUBLE. . .

H. THE VALUE OF REVIEW. In the long run, foreign language study boils down to a constant process of learning, forgetting a bit, re-learning, forgetting a little less, and then relearning again and again, until you begin to develop in the foreign language the same kind of habits and skills that you already possess in English. The study hints given above should help you develop these habits and skills as efficiently as possible. As an added help, the textbooks you will use probably call for a considerable amount of review, and your teacher may add on some more. All of this should enable you to speak and read the language with reasonable fluency. If you still have trouble, the best suggestion we can make is that you do even more reviewing. Continue doing a conscientious job on each lesson as it is assigned; then spend a little extra time going over the material of part lessons. Quite often a little extra reviewing like this is all a person needs to catch up with the rest of the class.

APPENDIX E

A TEACHER'S GUIDE FOR SELF-EVALUATION

The following criteria were prepared by the foreign language supervisor specifically for assisting secondary school principals in their supervision of modern language teachers. They may also be used as a checklist by each teacher in evaluating his own work.

Since the list is concerned with all levels of language instruction in the secondary school, not every statement therein is necessarily applicable to each level.

A. Classroom routine

Does the teacher

1. Use the foreign language most of the time in class?
2. Establish a short period in English for explanation and clarification of some points during each class? (Levels I and II) In Levels III and IV more and more of this should be done in the foreign language, except when the teacher feels that the problem is extremely difficult.)
3. Insist on developing language skills in their natural sequence or progression: hearing, speaking, reading, writing? (Level I, expecially)
4. Either present and drill the structure or grammar before dealing with the explanation or analysis of it, or present a brief explanation in English before drilling? (The emphasis should be on the drill in either case.)
5. Test only what has been taught?
6. Test separately the skills of listening, speaking, reading and writing? (Level I)
7. PLAN EACH LESSON CAREFULLY IN ADVANCE?
8. Provide a variety of activities or procedures in each class period?
9. Consider the ability of the class in the presentation of material?

B. Listening skill

Does the teacher

1. Give routine instructions in the foreign language?

2. Present all new material with a minimum of translation? (English should be used in Levels I and II when there is no other way to convey meaning quickly. The teacher should then proceed to practice in the foreign language, and not dwell on discussion in English.) (In Levels III and IV meaning should be conveyed in the foreign language as much as possible since at these stages the students should have a background of vocabulary and grammar which the teacher can utilize.)

3. Give listening comprehension quizzes regularly?

4. Include in listening comprehension quizzes or tests items requiring identification of correct verb forms, factual information in material studied, listening to a passage and answering questions based on it?

C. Speaking skill

Does the teacher

1. Provide choral drill on all material taught for active use?

2. Provide individual drill on all material taught for active use?

3. Provide students with variations on the material presented?

4. Require students to speak in complete sentences?

5. Work for correct pronunciation, normal rhythm and correct intonation?

6. Consider promptness of response, correctness of response (grammatical), pronunciation, intonation and rhythm in evaluating oral work?

7. Give frequent oral quizzes directly related to the material practiced in class?

8. Require students to learn to speak without a script?

9. Require students to answer without a script questions based on material read? (In class discussions of long reading assignments it may be necessary to have books open. However, the discussion should proceed in the f-1 except when English is necessary for clarification.)

10. Require students to give short oral summaries of passages read? (Level III-IV)

D. Reading skill

Does the teacher

1. Require the students to learn first orally everything that they read at the beginning level? (Only Level I and only basic material). This does not apply to supplementary reading material given beyond grade 8.

2. Provide simple text materials as an introduction to reading?

3. Prepare students for intensive classroom reading assignments by developing in class as much of the background material and meaning of new vocabulary as necessary?

4. Lead students gradually into material of increased difficulty and length?

E. Writing skill

Does the teacher

1. Require the students to learn first orally everything that they write at the beginning level?

2. Make regular and specific written assignments on materials presented?

3. Give frequent dictations on familiar material? (In Levels III and IV there should also be dictations based on unfamiliar material.)

4. Require students to write regularly from memory short summaries of passages read?

5. Provide guide questions, sentences or words for assigned written compositions?

6. Prepare students gradually for free composition by providing subjects of appropriate difficulty on which to write?

F. Materials

1. Textbook

a. Does the teacher make the textbook "come alive"? During the oral part of the lesson does the teacher need to look at the text constantly? (If it is a controlled conversation based on material, the teacher should be able to carry on with only periodic glances at the text. Choral reading of a text passage is a different matter. In this case the teacher should read each passage followed by class reading. We refer to the beginning level.)

b. Does the teacher assign textbook exercises judiciously and selectively?

2. Recordings

a. In Levels I and II does the teacher use the recorded drill materials only after he has done "live" practice with the same material? Does the teacher require only choral responses when using tape drills, or does he also call on individuals to give the reply?

b. Does he follow recorded drill with some type of oral quiz on what has been practiced? This phase may be only a few minutes in length.

c. In recordings in which students listen to a narration (particularly in Levels III and IV) does the teacher assign a listening task so that there is an immediate student purpose for listening? A short follow-up quiz constitutes acceptable procedure.

d. DOES THE TEACHER USE THE RECORDINGS AS AN INTEGRAL PART OF THE COURSE?

3. Films and Filmstrips

a. Does the teacher prepare the class by presenting the background?

b. Go over the key words and expressions necessary to the understanding?

c. Show the film or filmstrip several times?

d. Provide key questions as a guide to the understanding and the study of the film or filmstrip?

4. Other Visual Materials

a. Does the teacher make use of pictures and simple drawings to illustrate meanings of material taught whenever effective?

b. Use posters, newspapers, magazines, maps, post cards, etc., to create in the classroom an atmosphere reflective of the country or countries whose language is begin studied?

c. Is the teacher willing to try newer visual equipment such as the overhead projector?

G. Homework

1. Does the teacher assign a reasonable amount of meaningful homework?

2. Is the homework checked, and are students required to correct their errors?

H. Singing or Listening to Songs in the Foreign Language

1. Does the teacher include songs as part of the cultural heritage of the country?

2. Is this activity always secondary to the basic course?

I. The Language Laboratory

Does the teacher

1. Have a seating chart for each class?

2. Does he monitor the students systematically and write a grade or remark for the day? Are these grades included in determining the final grade?

3. Does he intersperse the earphone practice with ten-minute "live" periods in which the students are required to use what they have practiced?

4. Does he periodically walk around the room?

5. DOES HE USE THE RECORDING BOOTHS?

6. Does he have good discipline in the laboratory?

7. Does he show concern for the care of the equipment, and does he encourage his students to do the same?

8. Do his students understand the place of the language lab in the foreign language course?

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OVER-RIDING CONSIDERATIONS: (any modern language class)

1. Does the teacher involve the students in the lesson? Is the lesson so contrived that the students do most of the practicing of the foreign language and not the teacher?
2. Does he move about the room, especially during oral work?
3. Does the lesson have variety?

QUESTIONABLE PRACTICES:

1. Having students take turns reading parts of a lesson and translating, usually followed by analysis and discussion in English. This is probably the least justifiable activity ever practiced in a modern language class.
   N.B. It is perfectly acceptable in a Latin class.
2. Shifting back and forth from English to the f-l during a lesson. This practice causes the student to miss the experience of total immersion in the foreign language for a part of every language class period.
3. Prolonging recorded drill beyond the psychological point-of-no-return, that is, beyond 15 minutes for any given drill.
4. Any activity or game which causes the teacher to lose control of the classroom situation.
5. The teacher repeating or reciting with the group.

TO THE TEACHER

RECOMMENDED PRACTICES

I. Have a long-range plan as well as a weekly and daily plan. It is always obvious when a teacher is improvising a lesson. Pupils tend to lose respect for a teacher who does this frequently.

II. Explain to your students the nature of language learning, what will be expected of them, your classroom procedures and policies, etc. It is best to have these points outlined and reproduced in sufficient number for each student. These sheets should be kept in student notebooks. It is suggested that the sheet given to third and fourth year students include an explanation of the room library and the independent reading program.

III. Each student should be required to keep a notebook, particularly in levels I and II. This notebook should contain student copies of the audio-lingual units (in cases, where these units are used); rules and vocabulary of special importance; written exercises or compositions.

IV. If you are teaching level III and/or IV, have an organized room library and independent reading program. Type list of room library holdings and post in room. Have a plan for following up on some of the reading with individual students.

V. Have definite plans for HOMEWORK at each level you teach. Students find it helpful if these assignments are written on the board. Reserve a spot on the blackboard for weekly and long-range assignments. Do not wait until the bell rings!

VI. Explain your grading policy. Be certain that it is in keeping with the approved practices in the school.

VII. Have a consistent approach to DISCIPLINE. The most difficult situations are during oral work and in the language lab. Establish with your students from the beginning the fact that during oral work in class nothing shall remain on the desk except the material which the teacher has designated, if any. Demand the undivided attention of each student. Of course, the activity should be worthy of the students' attention. The teacher must devise a variety of oral exercises none of which should be prolonged to the point when the students have lost interest.

VIII. For each activity which occurs as part of the instructional program, e.g., dictation, writing of sentences on the board, oral work, lab, the teacher should develop with the students a standard operating procedure.

IX. Be sure that the Guides are thoroughly familiar to you, and that you have a clear understanding from guides and memoranda of what is to be taught at each level.

X. Use a few filmstrips and films in level I. They are intended especially for levels III and IV.

XI. PROFESSIONAL READING: Each teacher is urged to read the following:

The Language Laboratory and Modern Language Teaching, by Edward Stack

Northeast Conference Reports, 1959, 1963, 1967

Language and Language Learning by Nelson Brooks, latest edition

These three books are in the professional library of most schools. In addition, the language teacher should have in his personal library the following recent texts:

Language Teaching: A Scientific Approach, by Robert Lado, Dean, Institute of Languages & Linguistics, Georgetown University, New York, McGraw-Hill, Inc. 1964 $5.95

An Introduction to Descriptive Linguistics, Revised Edition, by H. A. Gleason, Jr., New York. Holt Rinehart & Winston 1961 $7.00

XII. Language teachers are urged to join the American Council on Teaching Foreign Languages and to read the publication, Foreign Language Annals, see BIBLIOGRAPHY

CLARIFICATION OF POSSIBLE MISCONCEPTIONS

I. The four skills of language are to be taught in our program. Techniques used on one skill are not necessarily applicable in the teaching of the others.

II. Oral work means the drilling of the material to be learned for active use. Most oral work in level I involves drilling of grammatical points, followed by carefully formulated questions with which the teacher attempts to get the students to use that which has been drilled. IT DOES NOT MEAN A CESSATION OF WORK ON THE LESSON AT HAND TO ENGAGE IN SUCH SEQUENCES AS "COMMENT VOUS APPELEZ-VOUS," "QUE TIEMPO HACE," UNLESS THESE TOPICS ARE RELATED TO THE LESSON. Oral work in level II is essentially the same. In levels III and IV oral work involves less drill and more conversations based on the readings of designated material. New grammar should be drilled orally, however, before reading and writing the examples.

III. At the secondary (junior and senior) school level it IS important to make grammatical explanations to students. The student needs both explanation and drill. The teacher should realize, however, that explanation does not take the place of drill. Drill per se, on the other hand, will not automatically lead most students to a grammatical generalization which they can later apply on their own.

IV. The objective of oral work is to lead the students to use the grammatical structures drilled to express themselves in a limited way. It is only when they are thus engaged that it might be said that they are speaking the language.

V. The entire lesson does not have to be oral each day. In level I the greater part of the period should be spent on oral work, followed by explanations in English. The grammatical explanations should not be based on what the students ask; they should reflect a planned sequence. In level III and particularly in level IV, grammar should be explained in the foreign language as much as possible. After the first few weeks of level I, a lesson in either level I and II should involve the following:

a.	oral presentation of new material oral drill or testing	15 or 20 min.
b.	written work: checking of homework dictation written quiz	10 or 15 min.
c.	review work ---oral use of recorded drill	10 or 15 min.
d.	English-speaking period	10 or 15 min.

The above recommended by the State Department of Education.

VI. Recorded material should not be used to introduce new lessons. (It should be done at times in Levels III and IV, however.) Use it to reinforce the drilling. Students should give replies during the pause, not after it. Use taped drill for ten or twelve minutes at a time, followed by oral quiz of what has been drilled. This same procedure is to be used both in the classroom with tape recorder, or in the lab. TEACHER SHOULD NOT REPEAT OR RECITE WITH THE STUDENTS.

VII. Plan work by the week so that students will be ready for the lab.

VIII. The necessity for a period for explanation in English is recognized; this does not imply that the practice of shifting back and forth from English into the foreign language during the entire class period is permissible.

IX. Translation drills from English into the foreign language can be valuable in oral work; exercises in traditional texts should be assigned for written work after drilling using patterned material. Translation of reading passages in level III and IV can be used as a device to clarify meaning BEFORE DISCUSSION OF THE PASSAGE IN THE FOREIGN LANGUAGE.

CARE OF EQUIPMENT

You will be assigned a tape recorder by your school. It is your responsibility to take care of it and to report to your department chairman if it is not functioning properly. Do not permit students to use the recorder.

All other equipment such as phonographs, filmstrip projectors, movie projectors, etc., should be used with utmost care.

INVENTORIES

In time each teacher will have a copy of the materials in the school. Please consult this inventory for items available to you.

APPENDIX F

PHONETIC TRANSCRIPTION, SYLLABICATION, DIACRITICAL SIGNS, PRONUNCIATION AND SPELLING

(For teachers and students)

NOTE: Teachers may reproduce this section for students by using thermal spirit masters. Retyping of material not necessary. Consult school office for details.

The material on the following pages has been taken from the text, Intermediate Conversational French, Harris and Lévêque, Holt, Rinehart and Winston, 1960. pp. 192, 222, 223, 226, 227-233.

Although the field advocates the teaching of French pronunciation to beginners through imitation of authentic models, by the time students have attained Level III they should be familiar with the International Phonetic Alphabet and the technicalities of French pronunciation. They should be able to check the pronunciation of an unfamiliar word by correctly interpreting the phonetic transcription given in the dictionary.

All teachers of Level III are urged to familiarize their students with this material.

TABLE OF SOUNDS OF THE FRENCH LANGUAGE
As Represented by Symbols of the International Phonetic Alphabet

		Bi-labial	Labio-dental	Dental and Alveolar	Palato-alveolar	Palatal	Velar	Uvular
CONSONANTS	Plosive	p b		t d			k g	
	Nasal	m		n		ɲ		
	Lateral			l				
	Rolled			r *				ʀ
	Fricative		f v	s z	ʃ ʒ			
	Semi-vowels	w ɥ				j (ɥ)	(w)	
VOWELS						Front	Central Back	
	Close					i y	u	
	Half-close					e ø	ə o õ	
	Half-open					ɛ ɛ̃	œ œ̃ ɔ	
	Open					a	ɑ ɑ̃	

* The symbols [R] and [r] represent two ways of producing "r" in French. The [R] is produced between the back of the tongue and the soft palate, the [r] with the tip of the tongue against the teeth or gums. Only the [R] is used in the phonetic transcriptions in this guide, but the alveolar [r] is quite commonly used in many parts of France.

SYLLABICATION

DIVISION OF WORDS INTO SYLLABLES

In dividing French words into syllables, in so far as possible each syllable should begin with a consonant and end in a vowel.

(1) When a single consonant stands between two vowels, the consonant goes with the vowel which follows it: bu-reau, ta-bac, hô-tel, ga-re, vou-lez.

(2) When a double consonant (tt, dd, pp, etc.) stands between two vowels:

(a) in most cases it represents a single sound and stands in the following syllable: donnez [done], allez [ale], excellent [ɛksɛlɑ̃], addition [adisjɔ̃];

(b) in some cases it represents two consonants, one of which is pronounced with the previous vowel and one with the following one: accident [aksidɑ̃], suggérer [sygʒeʀe].

(3) When two or more different consonants stand between vowels:

(a) one consonant may go with the vowel which precedes and one with the one which follows: mer-ci, par-lez, res-taurant, ob-ser-vatoire;

(b) two consonants may form a consonant cluster* and stand together at the beginning of the following syllable: ta-ble, li-bre, a-près, qua-tre;

(c) one consonant may go with the preceding vowel and a consonant cluster* may stand together at the beginning of the next syllable: en-ten-dre, or-ches-tre, mal-gré, em-ploi.

The digraphs ch, ph, th, gn (each of which of course represents a single sound) always stand with the vowel which follows.

It is very important to know how French words are divided into syllables, because certain letters are pronounced one way when they are final in a syllable and in a different way when they are followed in the syllable by a pronounced consonant or by a vowel. For example: in the word un, the vowel u is followed in the same syllable by the letter n and is therefore nasalized, i.e. the words is pronounced [œ̃]; in the word u-ne, the vowel u is final in the syllable and is not nasalized, i.e. the word is pronounced [yn]. Likewise, faim is pronounced [fɛ̃], but j'ai-me is pronounced [ʒɛm]. In-telligent is pronounced [ɛ̃tɛliʒɑ̃], but i-nutile is pronounced [inytil].

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* The following are the consonant clusters which occur commonly: bl, cl, fl, gl, pl, br, cr, dr, gr, pr, tr, vr.

DIACRITICAL SIGNS

THE DIFFERENT DIACRITICAL SIGNS

The following typographical signs are used (a) to distinguish between two or more possible pronunciations of a letter, or (b) to distinguish between two words which are pronounced alike, and, except for the diacritical marks, are spelled alike. In no case do these signs indicate that a syllable should be stressed.

(1) The acute accent (´) (*accent aigu*) is used only on the vowel *e*: l'été, espérer. The é is practically always pronounced [e].

(2) The grave accent (`) (*accent grave*) is used mostly on *e* followed by a final *s* or *-re*: très, près, après-midi; père, frère, j'espère, ils allèrent. The è is always pronounced [ɛ].

This accent is also used on the *a* in the preposition *à*, *to*, to distinguish it from the third person singular of the present indicative of *avoir*. Likewise it is used on the *a* of the adverb *là*, there, to distinguish it from the article *la*, *the*, as well as on the *u* of the adverb *où*, where, to distinguish it from the conjunction *ou*, *or*.

(3) The circumflex accent (ˆ) (*accent circonflexe*) is found on all the vowels except *y*: âme, même, île, hôtel, sûr. An *â* is usually pronounced [ɑ], ê [ɛ], î [i], ô [o], û [y].

(4) The cedilla (¸) (*cédille*) under *c* indicates that the letter is pronounced [s].

(5) When a diaeresis (¨) (*tréma*) is placed over the second of two vowels, it indicates that the vowel so marked begins a new syllable. Noël, naïf. Note, however, that the name Saint-Saëns is pronounced [sɛ̃ sɑ̃s].

RELATION BETWEEN SPELLING AND PRONUNCIATION

CONSONANTS

Letter	Pronunciation	
b	[b]	in practically all cases: une banane, le bébé.
	[p]	when followed by t or s: absurde, absent, absolument, obtenir. Silent when final: les soldats de plomb.
c	[k]	when followed by a, o, u, or l, r: le café, le corps, la curiosité, je crois.
	[s]	when followed by e, i, y: c'est, certainement, ici, la bicyclette.
	[k]	usually when final: avec, le sac. Silent in: le tabac, franc, blanc, le porc.
	[g]	in second, secondaire, anecdote.
ç	[s]	Used only before a, o, u: le français, le garçon, j'ai reçu.
cc	[k]	except when followed by e, i, y: accorder.
	[ks]	when followed by e, i, y: accepter, accident.
ch	[ʃ]	usually: chercher, le chimiste, chez, Charles.
	[k]	sometimes: un orchestre, le choeur.
d	[d]	in practically all cases: dans, l'addition, madame, le sud. Usually silent when final: le pied, le nid, le hasard, le nord.
	[t]	in: tout de suite, le médecin, quand il. . .
f	[f]	in practially all cases: franc, le café.
	[f]	usually when final: le chef, neuf, le rosbif, un œuf. Silent in: les œufs, les bœufs, la clef.
	[v]	in: neuf heures, neuf ans.
g	[g]	when followed by a, o, u, or l, r: la gare, grand.
	[ʒ]	when followed by e, i, y: gentil, les gens, la girafe, le gymnase.

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
gg	[gʒ]	when followed by e, i, y: suggérer.
gn	[ɲ]	la campagne, la Bretagne, la vigne.
gu	[g]	in: la guerre, le guide.
	[gɥ]	in: aiguille.
	[gy]	in: aigu.
h		Always silent: l'homme, l'hôtel, les hors-d'œuvre
j	[ʒ]	janvier, je déjeune.
k	[k]	le kilo.
l	[l]	usually pronounced even when final: l'hôtel, le cheval. Silent in: gentil, le fusil, le fils, le pouls.
	[j]	when preceded by ai or ei: le travail, le soleil, vieil, etc.
ll	[j]	when preceded by ai, ei, ui: travailler, vieille.
	[j]	usually when preceded by i: la fille, gentille, juillet, la famille.
	[l]	in: ville, village, mille, tranquille, illustrer, etc.
m	[m]	at the beginning of a syllable: aimer, madame, calme. When final in a syllable, m causes the preceding vowel to be nasalized but is not otherwise pronounced: faim [fɛ̃], chambre [ʃɑ̃bʀ], ensemble [ɑ̃sɑ̃bl], important [ɛ̃pɔʀtɑ̃].
mm	[m]	l'homme, comme, comment.
n	[n]	at the beginning of a syllable; nous, une, inutile. When final in a syllable or when followed by a consonant, n nasalizes a preceding vowel but is not otherwise pronounced: bon [bõ], vingt [vɛ̃], enfant [ɑ̃fɑ̃], intelligent [ɛ̃tɛliʒɑ̃], la France [lafʀɑ̃s]. Silent in -ent verb endings.
nn	[n]	bonne, sonner, donnez, l'année.

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
p	[p]	in practically all cases: le papier, le départ, l'aptitude, le pneu, la psychologie, le psaume. Usually silent when final: trop, beaucoup. Silent in: le temps, compter, la sculpture, etc.
q, qu	[k]	in practically all cases: qui, que, quel, le coq.
qu	[kw]	in: une aquarelle, un aquarium.
r	[R]	in practically all cases, la rue, très, l'art, vers. Pronounced when final in: le fer, la mer, fier, cher, car, pour, l'hiver, etc. Silent in infinitive ending -er, and in: boucher, boulanger, charcutier, épicier, monsieur, léger, premier, volontiers, etc.
s	[s]	at beginning of a word or when preceded or followed by a consonant: absent, sang, aspect, etc.
	[z]	when between vowels: la raison, la maison, les roses.
	[z]	when linked: vous‿avez. Usually silent when final: les, tables, lesquels.
	[s]	in: le fils, mars, le sens, tous (pronoun), omnibus, autobus, Reims, Saint-Saëns, etc.
sc	[sk]	when followed by a, o, u, or l, r: la sculpture, scolaire.
	[s]	when followed by e, i, y: la science, le scénario.
ss	[s]	assez, aussi, essayer.
t	[t]	at beginning of a syllable: le temps, l'été, l'amitié. Silent when final in verb forms (except in linking) and in most nouns and adjectives: le lit, le restaurant, élégant, différent, cent, vingt, excellent, tout, etc.
	[t]	in: l'est, l'ouest, net, dot, Brest, tact, intact, exact.
th	[t]	le thé, le théâtre.
ti	[s]	in -tion ending, and in: démocratie, initial, patience, etc.
v	[v]	in all cases: voulez-vous? avez-vous?

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
w	[v]	in: le wagon, Waterloo.
	[w]	in: le tramway, le sandwich.
x	[ks]	in: excellent, le luxe, l'index.
	[gz]	in: exact, exemple, examen.
	[s]	in: soixante; and in dix, six when final in a phrase.
	[z]	in: dix, six when linked: dix‿enfants. Silent in: dix, six when followed by a word beginning with a pronounced consonant: dix francs; and in: la paix, la voix, etc.
z	[z]	le zéro, le gaz zut! Silent in -ez verb ending and in: chez (except in linking).

VOWELS

Letter	Pronunciation	
a, à	[a]	in most cases: la gare, l'accident, la table, à Paris.
	[ɑ]	in: pas, phrase, vase, etc.
â	[ɑ]	in most cases, âge, âme, pâle, château.
ai	[ɛ]	except when final: j'avais, il avait, il fait, ils avaient.
	[ə]	in: nous faisons, je faisais, tu faisais, etc.
	[e]	when final: j'ai, j'irai.
au	[o]	in most cases: au Canada, haut, il faut, chaud.
	[ɔ]	in: j'aurai, le restaurant, Paul.
ay	[ɛj]	in: essayer, payer, ayez.
	[ei]	in: le pays
	[aj]	in: La Fayette

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
è, ê	[ɛ]	je me lève, le père, la tête, vous êtes.
é	[e]	l'été, espérer, allé.
e	[ɛ]	when followed by two consonants or in final syllable when followed by a single pronounced consonant: rester, verte, avec, mettre; and in: il est.
	[e]	in final syllable when followed by silent d, f, r, z: pied, la clef, le boucher, allez; and in: et, and les, mes, etc.
	[ə]	in the words je, me, te, se, ce, le, de, ne, que; and in the first syllable of many words such as: venir, demander, demain, cheval, etc. This [ə] is usually omitted in conversation if the phrase is easily pronounced without that vowel. Silent in words of more than one syllable when final or when followed by silent s or nt: ville, robes, parle, parles, parlent.
eau	[o]	le bureau, l'eau, le veau.
ei	[ɛ]	la neige, la peine.
ey	[ɛj]	asseyez-vous.
eu	[œ]	in most cases when followed in the same word by a pronounced consonant: neuf, leur, jeune, Europe.
	[ø]	when final, or when followed by the sound [z] or a silent final consonant: un peu, deux, il veut, les yeux, heureuse.
	[y]	in passé simple, imperfect subjunctive, and past participle of avoir: j'eus, etc.; il eût, etc.; il a eu, etc.
i	[i]	ici.
o	[ɔ]	except when followed by a silent final consonant or the sound [z] or [sj]: notre, joli, l'école, objet, hors-d'œuvre, les pommes, la note, la dot, la robe.
	[o]	when followed by a silent final consonant or the sound [z] or [sj]: mot, dos, nos, gros, la rose, poser, position, motion.

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
ô	[o]	le nôtre, table d'hôte, ôter.
oeu	[œ]	when followed in the same word by a pronounced consonant: la sœur, hors-d'œuvre, un oeuf, le bœuf.
	[ø]	in the plural forms œufs [ø], bœufs [bø].
oi	[wa]	moi, une poire, la boîte, une fois.
	[wɑ]	trois, le mois, le bois, les pois, le roi, froid.
ou, où	[u]	nous, voulez-vous? toujours, où? ou.
oui	[wi]	Louis, oui.
oy	[waj]	loyer, soyons, voyons.
u	[y]	sur, plus, une, la rue, du café.
ua	[ɥa]	nuage.
ue	[ɥɛ]	actuel, actuellement.
ui	[ɥi]	puis, huit, je suis, la nuit, lui, le bruit, juillet.
uy	[yj]	gruyère.
	[ɥij]	fuyez, ennuyer, appuyer.

NASAL VOWELS

(a) Generally speaking, when vowels are followed in the same syllable by m, n, the vowel is nasalized and the m or n is not pronounced.

Letter	Pronunciation	
a	[ɑ̃]	quand, sans, grand, l'anglais, la chambre, allemand.
ae	[ɑ̃]	Caen, Saint-Saëns.
ai	[ɛ̃]	le pain, le bain, la faim, la main.
ao	[ɑ̃]	Laon, le paon.
e	[ɑ̃]	en, ensemble, le temps, le membre, la dent, vendre, emmener [ɑ̃mne], l'ennui, évident.

Relation between Spelling and Pronunciation (continued)

Letter	Pronunciation	
	[a]	évidemment, solennel, la femme.
	[ɛ̃]	examen, européen, le citoyen.
i	[ɛ̃]	la fin, le vin, vingt, impossible.
ie	[jɛ̃]	bien, rien, le chien, ancien, il tient, vous viendrez, etc.
	[i]	in: ils étudient.
	[jɑ̃]	in: patience, orient, science
o	[õ]	on, bon, non, sont, onze, l'oncle, le nom, le nombre, compter.
	[ə]	in: monsieur.
oi	[wɛ̃]	loin, moins, le coin, le point.
u	[œ̃]	un, chacun, lundi, le parfum.
	[ɔ]	in a few Latin words: album, postscriptum, maximum.
ui	[ɥɛ̃]	juin.

(b) Vowels followed by mm, nn are usually not nasalized.

a	[a]	année, constamment, élégamment.
e	[ɛ]	ennemi, prennent, tiennent, viennent.
o	[ɔ]	comme, comment, bonne, sonner, l'homme, nommer, le sommeil, Sorbonne, la monnaie.

SUPPLEMENT

In the following pages are provided sample lesson plans, quizzes, exercises, and tests actually prepared by the Level III teacher writers of this guide, and used in their classes.*

Materials for both A-LM Three and Intermediate Conversational French are included though there is more for the former.

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Teachers are also expected to produce their own supplementary materials. The materials in this supplement may serve as examples.

LESSON PLANS

There is such a variety of material and activities in Level III that no single lesson plan can be offered as universally suitable. Any lesson given in this supplement represents merely an example of what might be done. THE MOST IMPORTANT POINT TO BE MADE IS THAT THE TEACHER SHOULD HAVE SOME KIND OF PLAN FOR EACH CLASS HE TEACHES, AND THAT THE PLAN SHOULD NOT VIOLATE THE BASIC PRINCIPLES OF MODERN LANGUAGE TEACHING.

The teachers who contributed their class materials to this supplement:

Sample Lesson Plan for Level III using A-LM, and tests
  for Unit 25 - Mary Valente
Units 22-29 - Elizabeth Higginbotham and Mary Valente
Sample Long-range Lesson Plan for Intermediate
  Conversational French - Cynthia Perkins
Review Exercises from Level II - Elizabeth Higginbotham and
  Mary Valente

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* Note how teachers have re-used in a different way the materials in the units, for testing purposes; e.g., a listening test can become a writing test, etc.

ONE TYPE OF LESSON PLAN - LEVEL III (A-LM)

Mary Valente, Duval High School

(This plan is for one class period)

Level III lessons should include as much as possible some work with the four skills of communication: listening comprehension, speaking, reading and writing. Using Unit 25 as an example, a typical lesson plan might include these activities:

A. Review of Basic Sentences 1-6 (10 minutes)

1. Choral and individual repetition of lines with books closed
2. Pull out and cue in English those vocabulary items and expressions which are different in the two languages and which therefore may present a problem to the student.

For example: not...anything precise → rien de précis
to get called to order → se faire rappeler à l'ordre
to look people straight in the eye → regarder les gens en face
his side (i.e., team) → son camp
he was indifferent to all that → cela lui était indifférent

B. Writing (10 minutes)

1. Dictate about 5 selected "problem" words or expressions in English and have students write them in French.
2. Correct immediately by writing the answers on the board or overhead.

C. Reading (25-30 minutes)

1. Introduce Joanny Leniot, p. 124. Have individual students read aloud two or three sentences from the introduction.
2. Check students' comprehension by asking questions after each paragraph. For example: "Où est-ce que cette histoire se passe?"
"Quand se passe-t-elle?"
"Où se trouve l'école St.-Augustin?" etc.
3. Continue the story as above, as far as time permits.

D. Discussion

The last five to ten minutes at the end of the period may be used to answer students' questions, to explain grammar, to assign and explain the homework.

ASSIGNMENT: Continue reading Joanny Leniot (about 1-1/2 to 2 pages) and be prepared to answer questions about it.

NOTE: Grammar should be explained in French as much as possible, with use of English for more complex explanations. [Editor].

UNIT 25 - TEST (A-LM)

I. Listening comprehension.*(30) Listen carefully to the paragraph which I will read. Select your answers from the list below; not all answers will be used.

1.______ 2. ______ 3. ______ 4. ______ 5. ______ 6. ______

A. des couronnes de papier	D. Bernard	F. Qui
B. Personne	E. Robert devait partir	G. Il s'endort
C. Non		

Fill in the blanks in the following paragraph:

En attendant l'arrivée du directeur il ____________________; il avait peur de ne pas ______________ son nom. Puis le directeur est entré dans la salle de classe ____________________ pour rendre les copies __________________________.

II. Verbs. (12) Fill in the tense of VIVRE suggested by each sentence.

1. On ___________ à Lyon au moment où la guerre a commencé.

2. Il faut que nous ____________ presque sans argent jusqu'à la fin du mois.

3. Pendant quelques années Juliette a _________________ en Italie.

4. Les Bouraet font souvent du ski parce qu'ils _________________ dans les montagnes.

III. Structure drills. (18)

A. Using the words in parentheses rewrite the following sentences according to the model.

Model: Robert et Janine sont grands, tous les deux. (aussi)

Robert est aussi grand que Janine.

1. Madame Sourcelle et sa fille sont très prudentes. (aussi)

2. Marianne et Michel ont reçu beaucoup de prix. (autant)

3. Marc et son frère se plaignent beaucoup. (autant)

* The text of the listening comprehension test is not included. The teacher may formulate the text using the answers given.

B. Combine each of the following sentence pairs into one sentence. Use the subject of the second sentence of the pair as the subject of the new sentence.

Model: Pierre a mangé dix huîtres. Sylvie en a mangé 20.

Sylvie a mangé plus d'huîtres que Pierre.

1. Ma cousine a vu 15 pièces de théâtre. Mon frère en a vu 12.

2. Marie s'exprime mal. Madeleine s'exprime bien.

3. Paul bavarde très peu. Suzanne bavarde beaucoup.

IV. Writing. (40) For the following exercise you are to write a paragraph of 7-12 sentences describing the character of one of the two persons suggested here. You may answer the questions in any way you wish, using them as a guide for structure and vocabulary.

A. Madeleine est une jeune fille de 16 ans.

1. Est-ce qu'elle est jolie?

2. Qui l'a envoyée au collège?

3. De quel pays vient sa famille?

4. Est-ce qu'elle a un esprit lent ou vite?

5. Est-ce qu'elle se trouve îsolé de ses camarades ou bien aimé d'eux?

6. Est-ce qu'elle a autant d'amies qu'elle voudrait?

7. Est-ce qu'il y a quelqu'un qui aide Madeleine à faire ses leçons?

8. Est-ce qu'elle gagne des prix?

9. Pourquoi ou pourquoi pas?

B. Marc est un garçon dans la classe du seconde au collège St. Augustin.

1. Est-ce qu'il parle beaucoup?

2. Pourquoi ou pourquoi pas?

3. Que pensent les autres elèves de bu?

4. Est-ce qu'il s'intéresse beaucoup a la matière des études?

5. Est-ce qu'il a un sujet favori?

6. Est-il un garçon remarquable?

7. Est-ce qu'il se fait féliciter par le directeur et le surveillant général?

8. Pourquoi ou pourquoi pas?

9. Est-ce que c'était pour ses parents que Marc travaillait tant?

REVIEW EXERCISES FROM LEVEL II

Complétez les phrases suivantes en changeant le verbe du présent au passé composé ou à l'imparfait.

1. Ce matin, je lis l'article de journal que vous me recommandez. Je ne le trouve pas remarquable.

2. Dimanche dernier, quand je me réveille, je vois que le jardin est couvert de neige: il neige toute la nuit.

3. Vendredi dernier, nous finissons d'étudier la leçon.

   Le professeur nous explique; es mote difficiler le premier jour.

4. Quand ils vont au Louvre, ils voient des tableaux et des statues celèbres.

5. Derrière la maison, il y a un jardin. Pendant la journée, on n'entend que les bruits de la campagne.

REVIEW EXERCISES FROM LEVEL II (continued)

Remplacez l'infinitif en parenthèses par la forme convenable du verbe:

1. Si vous ___________ mieux, vous recevrez de meilleures notes.
(étudier)

2. Il le fera quand vous lui ______ de le faire.
(dire)

3. Aussitôt qu'il _______, je sortirai.
(venir)

4. Il _______ chaud, si le soleil brille.
(faire)

5. Si vous _______ raison, je vous le dirai.
(avoir)

6. Quand je ________ en France, je m'amuse bien.
(aller)

7. Il vous verra dès que son père __________.
(revenir)

8. Si vous allez à Paris, vous _______ la Tour Eiffel.
(voir)

9. Quand j'ai soif, je _______ de l'eau.
(boire)

10. S'il me ________ le livre, je vous le montrerai.
(donner)

11. Quand je _______ en Europe, je vous écrirai.
(aller)

12. Si nous ne la soignons pas, elle ____________.
(mourir)

13. Si vous ______ le journal, vous le lirez.
(avoir)

14. Je vous téléphonerai quand je ___________ aux Etats-Unis.
(retourver)

15. Est-ce que Jean le fera aussitôt que nous le ___________?
(rejoindre)

REVIEW EXERCISES FROM LEVEL II (continued)

Put the verbs in the required tense - either imperfect or passé composé.

C' __________ vendredi soir. Je _______________ d'inviter Charlotte
être décider

à aller au cinéma. Je n' ______________ que cinq dollars sur moi --
avoir

c' ___________ tout ce que j' ____________ pour passer le week-end, mais
être avoir

je _____________ que cela suffirait quand-même. Je __________________
penser aller

chercher Charlotte vers six heures et demie. Elle n' ______________
être

pas encore prête et je _____________ attendre un bon quart d'heure.
devoir

Nous ______________ sa maison à sept heures moins dix. Nous
quitter

__________________. Quand nous _______________ au cinéma, il y ___________
se dépêcher arriver avoir

une foule de gens devant le guichet. Inutile de vous dire que nous

____________ le début du film. Je n' __________ pas très content de cela.
manquer être

UNIT 22 - A-LM

Elizabeth Higginbotham
Duval Senior High School

L'AUTOMOBILISTE DU GOIS
(une ébauche)

I. Introduction

  A. Lieu - la côte de la Vendée

  B. Personnages - le patron du petit café, un touriste

  C. "Arrière - plan" - ce que c'est le Gois

II. Histoire (corps)

  A. Le patron se repose au bord de l'eau

  B. Il voit le touriste pour la première fois

  C. Le touriste s'arrête pour prendre des photos quand la mer monte

  D. Le patron essaie de prévener le touriste

  E. Le touriste échappe la mer

  F. Le touriste part sans rien dire

III. Conclusion

UNIT 22 - LE SUBJONCTIF

FRANÇAIS III

Ecrivez le verbe au mode et au temps convenables:

1. Reposez-vous ici jusqu'à ce que je ____________ de retour.
être

2. Mon frère viendra nous voir dès que ses examens __________ finis.
être

3. Nous ne dînons jamais avant que mon père ne _____________________.
revenir

4. Vous lui annoncerez les nouvelles quand vous le _____________.
voir

5. Voici de l'argent pour que tu ____________ prendre ton billet d'avion.
pouvoir

6. Il va me téléphoner parce qu'il _________________ me parler.
vouloir

7. J'irai on Europe l'été prochain bien que je n' _____________ pas beaucoup d'argent.
avoir

8. Ils ont l'intention d'aller au cinéma ce soir pourvu qu'ils __________ leur devoir.
finir

9. Je travaille beaucoup pour ____________ de bonnes notes.
avoir

10. Il a pris cette décision sans qu'on ___________ pour quelle raison.
savoir

Donnez le subjonetif présent des formes suivantes en plaçant au commencement de la phrase l'expression IL FAUT:

1. Il va en ville. ____
2. Nous pouvons danser. ____
3. Ils font des promenades _______________________________________
4. Vous écrives à Jean ____
5. Il veut sortir ____
6. Je viens vous voir. ____
7. Nous nous dépêchons.____
8. Elle se met à travailler. ______________________________________
9. Il faut attendre. ____
10. Elles ont de l'argent. ____
11. Tu sors de la salle de classe. __________________________________

UNIT 22 - LE SUBJONCTIF (continued)

12. Vous êtes en retard. ______________________________
13. Nous arrivons à l'heure. ______________________________
14. Tu prends l'avion. ______________________________
15. Elle réfléchit à ce problème. ______________________________

UNIT 22 - D'ADJECTIFS

FR. III - Exercise

Substitution:

1. le premier mois
   ____________ leçon

2. un lieu secret
   une porte ________

3. un pays étranger
   une langue _________

4. un élève attentif
   une élève __________

5. Son pére est inquiet
   Sa mère est ___________

6. un guide complet
   une leçon ____________

7. Un enfant actif
   Une unfant ___________

8. Une femme franche
   Un hamme _____________

9. La maison blanche
   Le bateau ____________

10. Une grosse pierre
    Un ___________ camion

11. une couverture épaisse
    un potage _______________

12. une paule grasse
    un poulet _______________

13. une jeune fille muette
    un garçon ______________

14. Une robe courte
    un chemin ______________.

15. la vie douce
    un vin ________________.

UNIT 23 - A-LM

QUIZ ON BASIC SENTENCES

[Oral or written - Books closed
May be given as dictation - Editor]

1. La ______________ fait une ______________
de ______________.
2. Elle attend l' ______________.
3. Les petits sont à ______________ ______________
______________, ______________ Jacques.
4. On ne peut jamais ______________ sur Jacques; on a toujours
des ______________ avec lui.
5. Il a un ______________ ______________ à se ______________
de ______________.
6. Hier il a ______________ son ______________.
7. ______________ a renversé son ______________,
l'encre ______________ ______________ portout.
8. ______________ que je tourne le ______________, je le retrouve
______________ ______________ se battre.
9. Mais je suis peut-être un peu ______________.
10. Il sait Le ______________ et le ______________ ______________
______________.
11. ______________ ______________ ses ______________ ne
savent même pas de ______________ ______________
______________ Quel métier!
12. La maîtresse interroge quelqu'un ______________.
13. Elle montre du ______________ quelqu'un dans le ______________.

UNIT 23 - A-LM (continued)

14. Paul, allez au tableau. Commencez.

15. Maître Corbeau tenait dans son ______________ un ___________________
qui... _______________________ _________________________________.

16. ____________________ -vous, Je ne vous _____________________ pas.

17. La maîtresse a ___________________ _________________________________.

18. ________________ _________________ _______________ M. L Inspecteur

vous _____________________ ______________________ une dictée,

n'oubliez pas mes ____.

UNIT 24 - A-LM

TEST

I. LISTENING COMPREHENSION (20). Listen carefully to the paragraph I will read. Write the letter of the answer you think most appropriate in the space provided. You will NOT need all the answers.

1. ________ 2. ________ 3. ________ 4. ______ 5. _______ 6. _______

A. Non
B. Oui
C. Parce qu'elle est quelque chose de spécial
D. Son grand-père
E. en regardant les aiguilles bouger
F. Elle est tombée par terre
G. une montre
H. un jour

* * * * * * * * *

Fill in the blanks in the following paragraph as I read it to you.

On va ____________________ le tableau-noir avant que la classe ne ______________________. Le professeur préfère ______________ d'un peu de psychologie élémentaire pour que les élèves ____________ plus sages.

II. TRANSLATION (20)

1. They have funny names. Ils___________ de _______________________.

2. She never made a brioche again. Elle__________________ de brioche.

3. They don't do anything anymore. Ils ___________________________.

4. The trip takes me quite a while. Le trajet ____________________.

5. Robert came running into the house. Robert est entré ___________ __________________________.

6. I had an awful time opening the window. ________________ à _____ ___________________________.

7. Daniel's been sleeping for five hours. _________________________ _________________________.

8. She took out her glasses. Elle ______________ ses ___________.

9. We went up the street. Nous ___________________________ la rue.

10. Jean went down the stairs. ____________________________ l'escalier.

UNIT 24 - A-LM TEST (continued)

III. STRUCTURE DRILLS (20)

A. Combine the following sentence pairs into one sentence, using a subordinate clause introduced by qui and changing the direct object noun of the main clause to a pronoun:

Modele: J'ai vu la jeune fille. Elle descendait la rue.
Je l'ai vue qui descendait la rue.

1. Grand-père a entendu les enfants. Ils faisaient un bruit terrible.

______________________________.

2. Elle a vu Jacques. Il mangeait un croissant.

______________________________.

B. Being careful to retain the original meaning, combine the following sentence pairs into one sentence, using en or tout en + the present participle.

Modèle: Marc est monté dans un arbre. Comme ça il a pu mieux voir les jeunes filles.
En montant dans un arbre, Marc a pu mieux voir les jeunes filles.

3. Robert a laissé tomber sa tasse. Il l'a cassée.

______________________________.

4. Jacques se demande ce qui est arrivé. En même temps il s'approche du patron.

____

______________________________.

5. Il a tourné le bouton. Comme ça il a pu faire bouger les aiguilles.

______________________________.

6. Yvonne est revenue. Elle pleurait.

______________________________.

C. Answer the following questions, using the appropriate stress pronoun + même and changing the direct object noun to a pronoun.

Modele: Le garagist n'a pas pu réparer la voiture des Siegfried? Non, ils l'ont réparé eux-mêmes.

7. La voisine n'a pas pu garder les enfants de Jacqueline?

____.

8. Votre mère n'a pas pu préparer votre petit déjeuner?

____.

9. Le père de Jacques n'a pas pu réparer la montre?

____.

10. Ta mère n'a pas pu acheter la robe pour toi?

____.

IV. VERBS (20). Complete the following sentences with the appropriate form of each verb indicated below the line.

PRESENT:

1. Ma grand'mère ______________ beaucoup de cidre.
BOIRE
2. J' ________________ la côte de la Bretagne.
APERCEVOIR
3. Des gens ________________ vers nous.
COURIR

PASSÉ COMPOSÉ:

4. Nous ____________________ mais nous étions en retard.
COURIR
5. Tu ____________________ ma lettre ce matin?
RECEVOIR
6. Le professeur m' ____________________ à la fenêtre.
APERCEVOIR
7. Combien de bouteilles de cidre ____________ -vous __________?
BOIRE

UNIT 24 - A-LM TEST (continued)

FUTURE:

8. Quand est-ce qu'elle ________________________ le paquet?
RECEVOIR

9. Elles _______________ si elles vont manquer le train.
COURIR

10. On ______________ beaucoup de vin pendant la fête.
BOIRE

V. WRITING. (20) Write a paragraph of 7-10 sentences based on the following paragraph, retelling the story in the third person. Use the sentence below as your opening sentence. The words may be used in any order and they may be used more than once.

A quatre heures de l'après-midi, je rentrais lentement de l'école quand je me suis souvenu que j'avais un rendez-vous chez le dentiste à 4 h. 30. Pour ne pas arriver en retard, il fallait toujours que je parte après ma dernière classe, sans perdre une minute. Il était tard!

Je me suis mis à courir. En traversant la rue j'ai failli être écrasé par un camion. Heureusement quelqu'un m'a pris per le bras et m'a aidé à traverser. C'était une vieille dame! Puis, je me suis trompé d'autobus et j'ai passé au moins dix minutes á attendre le numéro quinze. Je me suis rappelé tout à coup que c'était le cinq qu'il me fallait. J'avais perdu tant de temps á attendre l'autobus que j'ai décidé de prendre un taxi. Mais, avant qu'un taxi libre ne passe, le numéro cinq est arrive et je suis monté.

En arrivant chez le docteur Martin, j'ai vu à ma montre que je n'étais en retard que de huit minutes. Ge n'était pas mal. Le dentiste m'a regardé d'un drôle d'air. "Que faites-vous ici? Vous n'avez pas de rendez-vous!" Et, tout d'un coup, je me suis rappelé que nous n'étions pas mardi mais lundi, et je suis sorti aussi vite que j'étais entré.

* * * * * * * * * * * * * * *

→ ---Hier quand je parlais á Jean Pierre il m'a raconté une drôle d'histoire.

(en rentrant)
(dans moins de 30 minutes)
(en retard)

(tué par un camion)
(sauver)
(perdre du temps)

(le dentiste)
(soudain)
(se rendre compte)
(se tromper de jour)

(autobus)
(enfin)
(monter)

UNIT 26 A-LM
WRITING

(Material discussed orally first)

Soyez préparé à écrire une composition en français sur un des sujets suivants:

1. Démontrez comment la fierté de Joanny nous explique ses actions et ses pensées.

2. Discutez comment les deux rôles sociales opposês de Joanny - chez lui à Lyon, et au collège - l'ont fait réagir dans la manière qu'on nous décrit dans l'histoire.

3. Donnez votre avis sur l'histoire.

4. Discutez les effets de la solitude sur le caractère de Joanny.

LISTENING COMPREHENSION

La seule chose à laquelle Jean-Pierre s'intéressait, c'était à voir Marianne Dupuy. Mais Jean-Pierre n'osait pas entrer sa villa par la porte. La famille de Marianne n'accepterait jamais ce fils d'une famille qui ne savait pas vivre. Quand les Dupuy se sont aperçus des escapades de Jean-Pierre et Marianne, ils ont voulu les empêcher de sortir ensemble. Mais Jean-Pierre et Marianne ont continué à se rencontrer en secret. Donc ce soir Jean-Pierre devait rencontrer encore une fois sa belle amie, Marianne.

Jean-Pierre regardait le mur de la villa devant lui. Il portait une lourde châine. Il allait la lancer à travers le mur et y monter. Soudain il croyait entendre des voix derrière lui. Il s'est vite adossé au mur pour se cacher. Mais, après tout, ce n'était là que le bruit de quelques animaux qui buvaient d'un ruisseau derrière lui. Il a monté la châine sans plus hésiter: dans une seconde il se trouvait dans la cour, où Marianne l'attendait.

1. Pourquoi est-ce que Marianne ne doit plus voir Jean-Pierre?
2. Qui attendait J-P derrière le mur?
3. Est-ce que Marianne cachait leurs rendez-vous de sa famille?
4. Comment est-ce que Jean-Pierre a monté le mur?
5. Qu-est-ce que Jean-Pierre a entendu derrière lui?

UNIT 27 A-LM

EXERCISES: INTERROGATIVE PRONOUNS

Ask the questions for which the underlined words are the answers:

1. *Roger* est allé *au bal*.
2. *La bonne* a *sa cravate*.
3. *Mansarde* a construit *ce chateau*.
4. *Jean* a acheté *ce journal*.
5. *Je* suis allé *à la gare*.
6. *Elle* est venue *chez eux*.
7. *Roger* veut *du café*.
8. *Je* connais *Louise Bedel*.
9. *Je* sais *la date de la prise de la Bastille*.
10. *J'*ai rencontré *Marie*.
11. *J'ai* parlé *à Marie*.
12. *Je* suis sorti *avec elle*.
13. *J'*ai écrit *à M. Brun*.
14. *Il* a acheté *des fleurs pour Marie*.
15. *Il* a envoyé chercher *le médecin*.
16. Ce manteau est *à Charles*.
17. Ces mouchoirs sont *à moi*.
18. *Mon auto* fait ce bruit.
19. *Cette nouvelle* me rend triste.
20. *Rien* ne m'ennuie.
21. *Quelque chose de terrible* est arrivé.
22. Il a dit *bonjour*.
23. *Mon auto* fait ce bruit.
24. J'ai mangé *une pomme*.
25. Nous avons fait *une promenade cet après-midi*.
26. Je pense *à mes examens*.
27. J'ai besoin *d'argent*.
28. Nous parlons *de notre voyage*.
29. Je commencerai par *des hors-d'oeuvre*.
30. Elle n'a *rien* dit.

QUIZ

I. Ecrivez sur la ligne à gauche le nom du personnage qui parle dans chacun des citations suivantes.

1. ____________________ Pourquoi y-avait-il une pendule dans ton sac?

2. ____________________ Je vous dis que je l'ai vue ce matin autour de la mairie. Elle, ce ne peut être qu'elle....

3. ____________________ Yvonne se lève quand elle veut, et elle se promène où elle veut.

4. ____________________ Idiots!

5. ____________________ C'est moi qui ai volé la statuette.

II. Ecrives 40-50 mots au sujet d'un des questions suivantes. Vous pouvez employer votre texte en écrivant votre réponse.

1. Est-ce que des gens du village sont den hypocrites? Donnez quelques exemples qui expliquent votre réponse.

2. Pourquoi est-ce que tout le monde soupçonne Yvonne?

UNITS 28-29 A-LM

TEST

I. LISTENING COMPREHENSION. Listen carefully to the paragraph I will read. Following the selection you will be asked a series of questions. Select your answers from the list below. You will not need all the answers.

1.________ 2.________ 3.________ 4.________ 5.________ 6.________

A. Oui
B. Non
C. parce que tout le monde en a reçu des nouvelles
D. au moulin
E. En le secouant
F. le rendez-vous derrière l'église
G. Il y a deux semaines
H. En dormant

II. TRANSLATION DRILLS.

1. He claims he was the victim of a scheme. ________________________ la victime d'une machination.
2. What I want is for you to help us. ____________________________ tu nous aides.
3. The cat is wary of the dog. Le chat ___________________________.
4. I'd like to know whom we're dealing with ______________________ à qui ____ _______________________ _______________________.

III. COMPOUND VERB FORMATIONS.

A. Combine the following sentence pairs, changing the appropriate verb to the past perfect tense.

MODEL: Mes copains sont partis le quinze. Le seize j'ai décidé de les suivre.
Mes copains étaient déjà partis quand j'ai décidé de les suivre.

1. Les Lejeune sont partis vers dix heures. Nous sommes arrivés à onze heures.

2. On a cambriolé la maison à minuit. J'ai fermé la porte à clef à une heure.

B. In the following sentences change the verb in the main clause to the conditional perfect and the verb in the si clause to the past perfect.

Si Georges était prêt, nous irions à la campagne.
MODEL: Si Georges avait été pret, nous serions allés à la campagne.

3. Si le vieillard ne prenait pas tout au sérieux, on ne se moquerait pas de lui.

4. Si l'inconnu était mal habillé, on se méfierait de lui.

UNITS 28-29 (continued)

IV. Rewrite each of the following pairs of sentences as one sentence, using the appropriate verb form, past subjunctive or past infinitive.

1. Le patron l'a congedié hier soir. Alain en est furieux.

2. Les ouvriers ont fini leur travail. Ils en sont contents.

3. Le vieux m'a suivi. J'en étais ennuyé.

4. Mon professeur n'était pas là. J'en étais content.

5. Les Maréchal ont décidé de déménager. Ils le regrettent.

6. Nous n'avions pas besoin de ces livres. Nous en étions sûrs.

V. ADVERBS. (Position in compound verb formations)
Fill in the blank in each of the following sentences with an appropriate adverb selected from the list on the right.

1. Qu'est-ce que tu vois ________________?

2. ________________________il a plu cet après-midi.

3. Grand-père s'est _________________endormi.

4. Tu n'as _______________ pas reussi à l'examen?

5. Paul est rentré ____________________.

hier
évidemment
déjà
peut-être
de bonne heure
là-bas

ONLY PART ONE OF THIS TEST IS INCLUDED HERE.

CHECKING VOCABULARY WITHOUT TRANSLATION

Ann Bitterman
Crossland High School

Ecrives le numéro de la définition juste devant les mots de la première colonne.

_______ oser

_______ aîné

_______ gronder

_______ l'oeuvre

_______ jadis

_______ sangloter

_______ creux

_______ le chagrin

_______ gâter

_______ la recherche

_______ achever

_______ affolé

_______ la bêtise

_______ l'aumône

_______ déchirer

_______ le séjour

_______ le génie

_______ mécontent

_______ cadet

_______ accablé

1. aucun d'entre eux
2. presque
3. pleurer
4. traiter avec trop d'indulgence
5. action ou parole sotte
6. accentué
7. utiliser
8. finir
9. un soldat
10. résidence assez long dans un lieu
11. troublé complètement
12. animal sauvage
13. qui a une cavité
14. poser des questions
15. qui n'est pas satisfait
16. sauter sans cesse
17. réprimander
18. avoir le courage de faire quelque chose
19. mettre en pièces; causer une vive douleur
20. ce qu'on donne aux pauvres par charité
21. résultat du travail
22. maintenant
23. commencer
24. autrefois; dans le passé
25. se promener
26. plus âgé
27. plus jeune
28. réfléchir
29. la souffrance; la douleur
30. joyeux

ONE TYPE OF LONG-RANGE LESSON PLAN FOR UNIT IV
INTERMEDIATE CONVERSATIONAL FRENCH*

Cynthia Perkins
Central High School

Aims: To review and strengthen command of the passé composé, the definite article, and the prepositions de and à, with special attention to the verbs conjugated with être and the agreement of past participles after both avoir and être.

[Editor's Note: Your attention is called to Mrs. Perkins' use of the overhead projector.]

First Day

I. Oral Introduction.

(Since these tenses - the passé composé and the imparfait - are review material from last year, the students should already be able to understand them and to use these forms of familiar verbs.)

"Qu'est-ce que vous avez fait hier à trois heures et demie? Qu'est-ce que vous avez fait ensuite? A quelle heure êtes-vous arrivé chez vous? Avez-vous dit bonjour à votre mère? Qu'est-ce qu'elle a répondu?"

"Quelle temps faisait-il quand vous êtes sorti de l'école? Qu'est-ce que vous faisiez à 5 heures?"

II. Write on the board or overhead projector at least one form in the passé composé of each type of verb, perhaps from the students' answers to the questions above. E.g.: J'ai visité mon ami, j'ai choisi une pomme, elle a répondu..., nous avons pris l'autobus; Je suis parti de l'école, nous sommes allés chez moi.

Separately for brief comparison write: Il faisait beau quand j'ai quitté l'école; je regardais la télévision à 5 heures.

Conjugate completely in the passé composé one verb using être to show the agreement of the past participle.

III. Have the students name all the verbs they can think of using être in the passé composé. Open books and verify by the list on pp. 18 and 19. If the class is not too sophisticated, act out the difference between the transitive and the intransitive uses of sortir: "Je suis sorti(e) de la salle de classe." and "J'ai sorti un crayon de mon sac à main."

IV. Assign homework: Study paragraphs 5 through 8, 10, and 11. Do exercises A, C, and D orally. Write B.

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* Abbreviated ICF in this Guide.

ONE TYPE OF LONG-RANGE LESSON PLAN FOR UNIT IV, (continued) INTERMEDIATE CONVERSATIONAL FRENCH

Second Day

I. Do exercises A, C, D orally in class. Check B by (a) having students write the answers on the board or (b) having students give answers orally and the teacher write them on the overhead. [Students may also come to overhead to write. Editor]

II. Write the answer to A-17: Nous les avons trouvées magnifiques. Ask: "Avez-vous fait la leçon?" and write the answer: "Je l'ai faite." Act out: "Levez-vous, s'il vous plaît...Est-ce que j'ai pris votre chaise?" "Oui, vous l'avez prise." Read par. 9, p. 18.*

III. "Comment dit-on en français: I go to school? ..Roses are red....? Mother is preparing dinner...?" After getting the responses, call attention to the articles which are used in French but omitted in English. See par. 13, p. 21.

IV. Use the map to illustrate: "John vient des Etats Unis. Il va en France. Il arrive au Havre et ensuite à Paris." See par. 14, p. 21.

Assign: Study par. 9, 12 through 14. Be prepared to improvise orally on exercise D. Write E. Do F orally. Assign G by rows, each using a different pronoun subject.

In the extemporaneous question and answer period based on the type of questions in exercise C, the class could use the expressions in exercise F. This would be a more interesting use of F than merely running through it with the tape. If the teacher wishes to use the tape for reinforcing pronunciation and accent, exercises B, C, or D would serve this purpose as well as giving drill on the grammar involved.

Third Day

I. Do the oral exercises, improvisation on D "live," and exercise F with the tape.

II. A good class might check their own exercise E by the tape, listening, repeating, and correcting. More likely it will need to be seen written. The teacher could have it already written on a transparency.

III. Have the students write G on the board. Every child will have a chance to do at least one sentence and some may do two. If you have enough chalk, this should move quickly.

IV. Assign: Hand out Leaflet A to be written for homework and review Unit IV for a quiz.

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* Although the agreement of past participle with the object pronoun is not now strictly practiced in informal speech in France, it is desirable to teach it to students, for the written language.

LEAFLET A

Français III -- Unit IV - ICF

Remplissez les tirets et changez les verbes au passé composé:

Voici les ____________________ (photographies) que je ______________ (prends) chez les Legrand. John en ______________ (prend) aussi.

Nous allons ______ (to) Canada en juillet.

Marie ______________ sort pour acheter un pain. Ensuite Roger et elle ____________ sortent le bébé en plein air. Ils ______________ (rentrent) de bonne heure et ______________ (trouvent) une lettre de John, qui ____________ (part) __________ (from) France pour aller _____ (to) Etats Unis. Il leur __________ (envoie) la lettre _______ (from) Havre.

Fourth Day

I. Check Leaflet A.

II. Give Quiz B (which also covers briefly part of the reading book recently studied --optional). See below for Quiz B.

III. Introduce next Unit.

QUIZ B

Français III (Unit IV et Verbes) - ICF

I. Remplissez les tirets:

La ____________________, temple romain devenu musée, se trouve à _____________. Dans la même ville il y a aussi un _________________ antique où l'on donne aujourd'hui des pièces, et des ________________ ou l'on peut voir quelquefois des courses de taureaux. Le Pont du Gard dans le même voisinage est un ______________ qui portait de _____________ aux villes anciennes.

II. Ecrivez en français:

1. We are staying home tonight.
2. Do you always succeed in finishing before midnight?
3. I have been waiting for five minutes.

III. Remplissez les tirets:

_____________________ en haut de la Tour Eiffel, et mon
(I went up)
ami _____________ son appareil de photographie Il
(took up)
_________________________ France et ______________
(has traveled in) (went to)
Angleterre l'année dernière. Il ____________ un mois
(spent)
__________________ et ___________________ Etats Unis en
(in London) (returned to the)
avion.

AFTER FOURTH DAY (continued)

II. Leaflet D covers Units V and VI.

LEAFLET D

Français III - Units V and VI - ICF

I. Remplissez les tirets:

1. John était en Egypte ____________________(a year ago).

2. ________________ de la place pour ________________ passage.
(There was) (about 50)

3. ________________ Washington est-il de New York?
(How far)

4. ______________________ chauffeurs de taxi sont bavards.
(Most of the)

5. Le capitaine _________________________ à retourner au bord.
(finally succeeded)

II. Ecrivez en français.

6. Suppose we dine at the Café Métropole?

7. I had just gone out when it began to snow.

8. I was taking a walk when it began to rain.

9. When it began to rain, I hurried home.

10. I never take coffee for breakfast.

11. I like wine but I don't like beer.

12. John has a lot of good friends in Paris.

IV. Ecrivez un paragraphe sur un de ces sujets:

Un Voyage d'Eté (ou d' Hiver)

Une Promenade en Auto (ou en Bateau ou à Pied ou à Bicyclette)

Ma Vie Quotidienne

Employez plusieurs de ces expressions: aller, venir, partir, rester, retourner, arriver, s'arrêter, près de, au cours de, le long de

After Fourth Day

I. After studying Conversation Unit V, give Leaflet C, which reviews Unit IV also.

LEAFLET C

Français III, Units IV, V - ICF

I. Ecrivez en français:

I am going to buy some flour, some sugar, some butter, and some eggs and make a cake. Do you like chocolate cake? Do you want some cake? I want some good cake and a cup of hot coffee, but I don't want any ice cream.

II. Children who were born in 1952 entered high school this year. The students of Spanish went to Mexico and then to Spain. They have traveled a lot. They spent two weeks in Madrid, three days in Paris, and a day in Le Havre before the departure of the steamer Queen Mary. How far is Madrid from Paris?

III. The boat had just left the shore. It finally turned over when it was a few yards from the bank. There were some people to whom they threw cords; but the more they pulled, the more the boat listed.

AFTER FOURTH DAY (continued)

III. For the thème on p. 29, imitate the conversation on p. 25. Begin it in class and point out that the second sentence of the thème can be modeled on sentence 13 of the conversation; the third on sentence 16, etc., depending on how much help the class needs.

IV. In the course of (or after) studying Unit VI, use also Politzer, Active Review of French;* pages 87, 88, and 88a, especially the paragraph on p. 88a in which tenses are to be changed.

V. After finishing VI, give the test on Leaflet E, covering Units IV and VI.

LEAFLET E

Examen sur les Units IV et VI - ICF

I. Remplissez les tirets:

M. Duval ________ ____ Marseille. Il ________
was born in left

___________ quand il avait 21 ans et il ___________
France went

______ _____________________. _____________ cinq
to Switzerland He passed

ans ____ Genève, où il était hôtelier. Ensuite
in

_____________ ________________. Un jour où beaucoup
he went to Portugal

de voyageurs _____________________ à son hôtel, il
arrived

___________ trop de bagages aux chambres. Il _______
took up fell

malade d'une crise cardiaque et ____________ _____
died in

Lisbonne. Sa femme ____________ un peu plus tard
died

et on les _______________ ___ Marseille, leur ville natale.
buried at

---

* Each senior high school should have the Politzer text - 30 copies per school for use mostly in Level IV.

AFTER FOURTH DAY (continued)

LEAFLET E (continued)

II. 1. __________ une tasse ______________, mais Marie
I took of coffee

_____________ _______________.
wanted some tea

2. Si nous ____________ _______________ au salon?
take coffee

3. Je ____________ une tasse _____________ avec
will take of tea

un peu ___________, s'il vos plaît.
sugar

4. Je ne _________ jamais ___________, mais je
take cream

____________________ autrefois un peu __________
used to take milk

dans mon thé quand _____________________ _____
I lived in

Angleterre.

5. Je _____________ sortir quand il ________________
had just began

à neiger.

6. La plupart _______ passagers ne _____________ pas

nager.

FRANÇAIS III EXERCICE POUR LES PAGES 73-126 - ICF

Vous êtes un riche touriste en Europe et l'argent ne pose aucun problème. Vous êtes allé chez un marchand d'objets d'art avec l'intention de vous procurer une peinture originale comme cadeau pour votre mère ou votre meilleur ami, ou amie. C'est une question de goût, le vôtre et le sien; et naturellement vous voulez être sûr que la peinture soit authentique et non pas une fausse copie. Une fois décidé, vous voulez la faire envoyer aux Etats Unis. Le marchand vous montre des tableaux de Renoir, Utrillo, Picasso, Van Gogh, Pissaro, Monet, Degas -- des paysages, des portraits, et de la nature morte. Composez le dialogue de votre achat.

Employez autant que possible des mots et des expressions suivants:

chercher
remarquer
plaire à
se charger de
l'emballage
l'envoi
déranger
aimer mieux
compter

de ...en huit
de ... en quinze
ignorer
se rendre compte
coûter cher
ni l'un ni l'autre
probablement
se servir de
en bon état

moins
meilleur
sans doute
le genre
il faudrait
décider
finir
oublier
permettre

proposer
essayer
aider
hésiter
parvenir
réussir
tenir à
espérer
vouloir

préférer
il vaut mieux
de près
de loin

et en français: nothing unusual, something interesting, not much of anything, etc.

FRANÇAIS III (Midyear) - ICF
Cynthia Perkins

I. Ecrivez à gauche la lettre de la réponse qui convient à la question:

___1. Quel temps fait-il?
___2. Est-ce que Jean est à Paris?
___3. Depuis combien de temps êtes-vous ici?
___4. Ou pourrais-je acheter des timbres?
___5. Irez-vous par les grands boulevards?
___6. Réussissez-vous toujours à finir avant minuit?

A. Il vient d'arriver.
B. On en vend à la poste.
C. Si ça ne vous fait rien, je vais prendre les quais.
D. Il y a dix minutes que je vous attends.
E. Il gèle aujourd'hui.
F. J'ai fini cette nuit à une heure du matin.

II. Faites accorder le participe passé, s'il le faut.

1. Marie est né___ en Bretagne.
2. Marie et sa mère sont allé___ en ville.
3. Regardez ces jolies fleurs. Je les ai acheté___ dane la rue.
4. Elle s'est cassé___ la jambe.
5. Marie en a acheté___ aussi.
6. Nous nous sommes levé___ à 8 heures.
7. Elles se sont trompé___.
8. Il la lui a donné___.
9. Voici les assiettes que vous m'avez envoyé___.
10. Jean et son pere sont arrivé___.

III. Mettez chacune des phrases au pluriel:

1. Il s'occupe du bébé.
2. Je me suis efforcé de bien écrire.
3. Le travail se poursuit.
4. Il obéit toujours à la loi.
5. Ne te reveilles-tu pas à sept heures?

Français III (Midyear) - ICF (continued)

IV. Ecrivez la lettre des mots anglais qui conviennent au français:

____1.	Il faudra faire la queue	a.	You should have...
____2.	Vous devez travailler davantage.	b.	You were supposed to...
____3.	Vous deviez y aller hier, n'est-ce pas?	c.	You shouldn't...
____4.	Vous ne devriez pas perdre votre temps.	d.	You must...
____5.	Vous auriez dû venir me voir.	e.	You'll have to...

Français III (Suite) - ICF

V. Faites accorder l'adjectif:

ce, cet, cette, ces

1. ____matin 2. ____année ____3. ____arbre 4. ____jeunnes filles

5. ____garçons

tout, tous, toute, toutes

6. ____le matin 7.____l'armée 8.____les trois ans

9. ____les femmes 10. ____le monde.

VI. Mettez les phrases suivantes à l'affirmatif:

1. Ne me le donnez pas.

2. Ne m'en envoyez pas.

3. Ne les lui expédiez pas.

4. Ne lui en parlez pas.

5. N'y pensez pas.

VII. Répondez en français:

1. Quand vous visiterez Paris, irez-vous aux galeries de peinture du Louvre?
2. Trouve-t-on beaucoup d'arbres dans le Sahara?
3. Connaissez-vous l'*Iliade* d'Homère?
4. Est-ce que vous aimez vous moquer des gens?
5. Saviez-vous parler quand vous aviez deux ans?
6. Saviez-vous faire du ski quand vous aviez trois ans?
7. Saurez-vous faire du ski lundi prochain?
8. Pourquoi êtes-vous resté à la maison hier soir?
9. Avez-vous jaimais voyagé en Chine?
10. Savez-vous de quel pays provient le pétrole?
11. Ou peut-on se procurer des meubles anciens?

FRENCH CURRICULUM GUIDE - LEVEL IV

Grades 11 and/or 12

(Tentative)

This Guide supersedes French Interim Guide, which is no longer applicable to the French program in the Prince George's County Schools. It is assumed that each Level IV teacher has also read and studied the Level III section of this Guide.

See front of this Guide for Table of Contents for Level IV, immediately following Table of Contents for Level III.

Board of Education
Prince George's County
Upper Marlboro, Maryland

1969-70

To the Teacher

Level IV can be viewed as terminal for some students, and as yet another rung in the ladder going from Level I to V for others.

The program should be looked upon as being less structured than in Level III, looking toward further liberation in Level V.

Classes may consist solely of pupils in grade 11, or solely of grade 12, or of a mixture of these two.

Teachers who have Level IV classes composed entirely of grade 12 students should deliberately incorporate more enrichment and seminar-type activities since these students will not experience Level V.

Teachers should think in terms of a multi-phased curriculum in Levels IV and V. The term "multi-phased" implies that during any given class period not all pupils are necessarily engaged in the same activity at the same time. It does not mean, however, that the total-class, teacher-directed activity is eliminated.

→ It is of the utmost importance that the Level IV teachers have read the Level III section of this Guide in order to have the necessary perspective.

A number of sections in the Level III Guide are equally pertinent to Level IV. To repeat them in the Level IV section would be redundant since they can be easily referred to in this volume.

Among these are the following:

- The Use of Narrative Tapes - page 21
- Summary of Objectives for Levels I-IV - page 24
- The section on reading - pages 51-67
- The section on culture - pages 68-76
- The section on pen pals - page 78
- Background reading in English - page 79
- Community Resources - page 82
- French Films at Materials Center - page 84
- How to use a Film or Filmstrip - page 86

To the teacher, cont'd.

. The French Club - page 87

and Appendices A, B, E, F

The ideas and resources presented in this Guide reflect the kinds of meaningful experiences being planned and provided for our students by French IV teachers throughout the system. More specifically, however, the following teachers have worked directly with the supervisor in contributing materials and in helping to organize the content:

Mrs. Anne Bitterman, Crossland Senior High School
Mrs. Wendy Goldberg, Bladensburg Senior High School
Mrs. Lois Marshall, Laurel Senior High School
Mrs. Margaret Moak, Potomac Senior High School
Mrs. Cynthia Perkins, Central Senior High School
Miss Mary Valente, DuVal Senior High School

We are also grateful to Mrs. Betty Brunstein and Mrs. Joann Vaughn for material on letter-writing and the class newspaper respectively.

Overall editing, compilation, section on methodology have been the responsibility of the foreign language supervisor. We invite teachers to submit to the supervisor any suggestions for future revisions of this Guide.

Dora F. Kennedy

Dora F. Kennedy
Supervisor of Secondary
Education in Foreign Languages

OBJECTIVES FOR LEVEL IV

See pages 24-29 in Level III section

The Level IV teacher must immerse his students into the total culture represented by the target language, insofar as is possible in the artificial setting of the classroom.

There are various threads in the language sequence of which the teacher is at all times aware, and which can be continually woven together into a meaningful pattern, each strand reinforcing the others.

The teacher's long-range plan for Level IV should provide for an ongoing process of growth in the following phases:

- the linguistic skill phase
- the socio-cultural/literary phase

NOTE: The emphasis must be on the contemporary scene, particularly linguistically and socio-culturally. Class literary readings should lean toward the contemporary, but some should be taken from the past, especially those which have proved to be popular with the students, e.g., Le Bourgeois Gentilhomme. The term socio-cultural, as applied in this Guide, refers to the problems and social aspects of the current scene in both France and other French-speaking areas, and the discussion in French of current conditions and problems in the world, in the United States, and in the local community or school.

Teachers should be alert to capitalize on current happenings, international, national, and local to spark discussions. They should make a specific effort to relate the present scene to the particular unit or chapter being studied in the text, by engaging the class in related activities, or readings, and not merely by "talking about" it in a lecture-type situation.

The Linguistic Skill Phase

A balanced program

of

- reading (fact and fiction)
- conversation
- discussions

  Student-led as well as teacher-led
- reports (oral and written)
- composition (other than reports)
- presentations (dramatic and other types)
- film viewing (including filmstrips or slides)
- listening to narrative recordings

----- all growing out of the socio-cultural/literary phase

----- plus grammar review and study of subtler details of grammar

↓

Should help the individual student achieve, by the end of Level IV, skills which will enable him to:

1. Read aloud an unfamiliar printed text.
2. Write from dictation, (a) following a preliminary reading and (b) without a preliminary reading, passages of literary [and other non-technical] prose.
3. Converse with a fluent speaker on a topic such as a play or film seen.
4. Read a text; then, in writing, (a) summarize its contents (b) comment on the ideas expressed.
5. In a page or two of text, carefully selected for the purpose, discover and comment upon a stated number of points that are culturally significant; these may be in linguistic structure, in idiom, or in vocabulary reference.
6. Receive oral instructions about an assignment to be written: its nature, its contents, its form, its length, its style of presentation; then write it.

The above six points were taken from a paper presented by Nelson Brooks at College Entrance Examination Board Colloquium, April 1963.

Words in brackets added by editor of this Guide.

Ascending Pattern of the Conversation Skills

Conversational activities should increase in difficulty throughout the language sequence thus:

Level I

- Answering questions
- Asking questions
- Students spontaneously questioning the teacher and classmates
- Answering questions with two complete, logical ideas followed by a question
- Unprompted conversation with questions produced by the students
- Oral reports on articles, followed by questions
- Round table discussions, debates
- Retelling the facts of an article or story read aloud by the teacher or classmate
- Extemporaneous speaking
- Role playing-ranging from the simple incident to a complex situation (Simulated television and radio programs are excellent for this purpose.)

IV-V

In the more advanced stages of conversation, stories and articles can provide much material for practice in speaking. Students can paraphrase a story told by their instructor or classmate; they can supply the ending to an unfinished story; (or change the ending) they can take turns adding episodes in a serial story, etc.

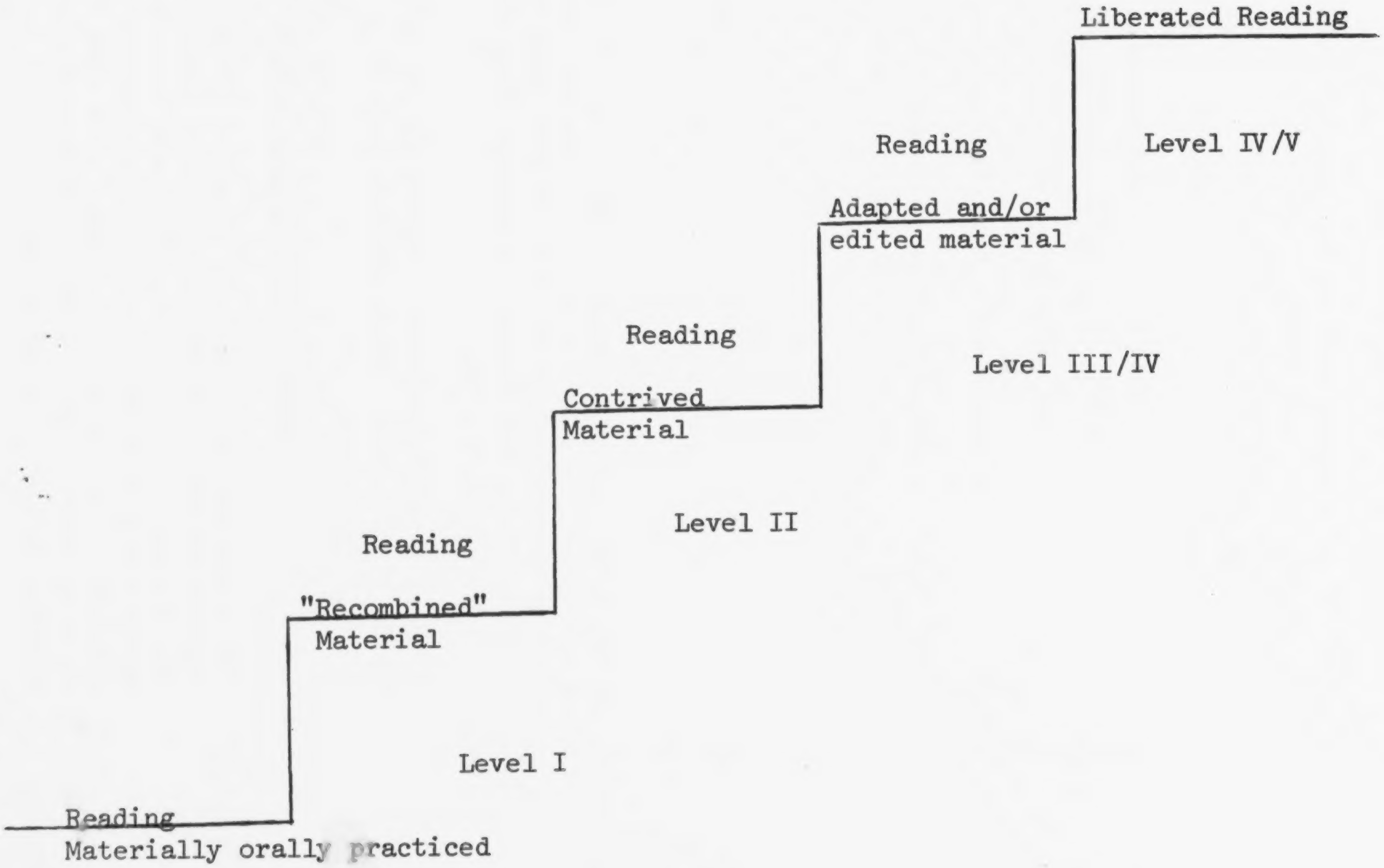
The above breakdown of conversation skills adapted from TESL Reporter, Vol.2, No.2, Winter 1969. Laie, Hawaii, page 6

Laboratory Recording Booths

NOTE: The conversation skills can be aided by having the Level IV students use the recording booths creatively: the teacher assigns a topic to the students in the booths. They are to turn on the recorder and speak about it impromptu; or, the assignments are given ahead of time for students to prepare for lab day. The same topic may be given to all, or a different topic to each. Teacher should carefully monitor each student during this activity.

Objectives for Level IV, Cont'd.

Ascending Pattern of Reading Skills


Liberated Reading
Level IV/V
Reading
Adapted and/or
edited material
Level III/IV
Reading
Contrived
Material
Level II
Reading
"Recombined"
Material
Level I
Reading
Materially orally practiced

Objectives for Level IV, Cont'd.

Types of Reading Activities

Intensive	(directed reading)	See pages 52,53
Extensive	(reading for content rather than for reading process -"sensible guessing" - contextual clues)	
Supplementary or Collateral	Independent, out-of-class activity - individualized program See pages 56-60	

Recommended: one book per semester - minimum.
No maximum

Objectives for Level IV, Cont'd.

Ascending Pattern of Comprehension Skills

FROM	Understanding of material practiced in class when given in recombined form
TO	Understanding of longer, more complex passages in narrative tapes, and from classroom conversations
TO	Understanding of unfamiliar prose distinctly spoken
TO	Understanding of film dialogue or broadcast speech (Level V)

NOTE

To develop this skill many listening experiences must be provided by the teacher. Recordings are important because of differences in voices and speed of delivery.

Objectives for Level IV, Cont'd.

Ascending Pattern of Skills in Written Composition

Level I

↕

- Dictation (from familiar material to material not previously heard or seen. Procedures for dictation given in Guide for Level I/II.)
- Written structure drills
- Responses to questions done orally first
- Completion of parts of sentences
- Controlled sentence construction
- Controlled paragraph construction (Guided Composition)
- Composition of more than one paragraph - fewer controls
- Preparing a summary, outline, written report, description, etc.
- Letter-writing-friendly letters and business letters
- Writing a short story or poem (a few may achieve this level)
- Writing and editing for a class newspaper or other type of publication effort of the French Department (cf. Le Chevalier, a magazine published by O'Connell High School French Department, Arlington, Virginia.)

Level IV/V

NOTE

Teacher should evolve with the class standards and procedures for preparing written reports and summaries.

For teaching Level IV we wish to set forth the following ideas in methodology:

1. The teacher should continue to expand the movement toward the student-centered class which it is hoped has been a continuous process since Level I, to develop independence in using the language. English should not be used in the Level IV class except for unusual purpose.

2. The socio-cultural/literary content should be the source of activities calculated to further develop, to maintain the basic skills. Isolated grammar instruction should also be incorporated into the program as it is found to be necessary.

3. Since the program is less structured and adherence to chronological sequence is not necessary in Level IV, the teacher must recognize the urgency of having a year's over-all plan.

   After reading this Guide thoroughly, it is requested that the teacher organize a long-range plan in broad outline form with much built-in flexibility in order to take advantage of situations meaningful to the students. On the other hand, the entire program cannot be based on the incidental, no matter how relevant for the moment. A balance should be achieved in the kinds of activities -- group and individual; and in skill development and maintenance, and the cultural and literary phases.

4. Class organization for work
   "Teacher-centered" and "Student-centered" are described briefly below. Both of these types of organization should be used; however, the student-oriented approach is more significant, and really the vehicle that brings to fruition all the skill development which has gone before.

Teacher-centered

a. Teacher assigns material to be read, or to be prepared. Teacher follows up by asking questions, leading discussion, directing a class activity.

b. Teacher "lectures" on particular topic; students take notes. This approach can be justified for giving special information to be used later by the class in some other way, and for training in attending lectures at the college level.

c. Teacher assigns and checks written work, gives dictations; returns papers to students who must return them to the teacher in corrected form.

d. Teacher presents enrichment materials such as filmstrips, films, non-projected visuals, uses overhead projector, presents recorded materials, conducts follow-up.

Student-centered or Student-oriented

Teacher organizes class in ways that bring students to the foreground:

a. Teacher makes assignments BUT: Students (either individuals or in groups) are to ask questions, conduct discussions, present filmstrips, present report using overhead, etc. These procedures are executed through long-range student assignments.

b. Group Activities - oral

1. group report - presented to the class by a small group - each member presenting a certain part
2. panel discussion
3. debate
4. dramatizations
5. student-led conversation (pre-assigned topics)
6. simulated radio or television programs,i.e., "meet the press"
7. interview situation
   (Either real or contrived. An example of a real situation: A native speaker from the community has been invited by the class. One or two students could have the responsibility (planned) for interviewing him before the class to be followed by questions from the entire group.
8. informal conversation
   (no conspicuous leader, but subtly guided by teacher who sits among group).
9. students sub-grouped (in class) with leader for each group to discuss a particular topic. Each group leader reports.
10. seminar-type situation which may be long-range with periodic "meetings." Class can be divided into two or more such groups with appointed leaders.

ETC.

Teacher's Role

IN THESE ACTIVITIES THE TEACHER IS IN THE BACKGROUND, PLANNING AHEAD, CONTRIBUTING AS GROUP MEMBER, TAKING NOTE OF SERIOUS ERRORS TO BE BROUGHT UP LATER. (SPEAKERS SHOULD NOT BE INTERRUPTED UNLESS IT IS URGENT OR UNLESS THE SPEAKER HIMSELF ASKS FOR ASSISTANCE). THE TEACHER MAY ALSO RECAPITULATE AT THE END OF THE ACTIVITY, THUS "PULLING THREADS TOGETHER." TEACHER MAY DECIDE FURTHER THAT A FORMAL LESSON IS NECESSARY TO STRENGTHEN A PARTICULAR GRAMMATICAL CONCEPT.

c. Individual Activities - oral

1. book reports (one supplementary reading (fact or fiction) per semester - minimum)
2. socio-cultural reports (involving use of audio-visual materials also)
3. planning to lead a class discussion, conversation, or seminar
4. giving dictation in place of the teacher
5. preparing for an interview either as interviewer or interviewee

Standards for Student Oral Reports

(Teacher should develop these with class early in the year).

1. Be certain of pronunciation
2. Anticipate what your audience may not comprehend; brief them beforehand. Put on board list of unfamiliar expressions you will be using. Use wall map to point out places.
3. Have a set of questions you will ask after report. Clear these with the teacher. Questions may be given to audience beforehand to give them an idea as to what to listen for.
4. Display properly any visual material. Hold picture up so audience can see. (It should not be slanted toward the speaker. Speaker should be sufficiently familiar with picture that he can discuss it without continuously looking at it).

Standards for Student Oral Reports Cont'd.

5. If using filmstrip or overhead, be sure that equipment works and that you are thoroughly familiar with what you are showing.

6. Be prepared to discuss your report with class. Ask for suggestions for improvement.

d. Group Activities - reading

1. reading assignments given to entire class

2. class reader

3. major work read by entire class

4. class reads intensively together a passage chosen from the assigned reading - teacher conducts *explication de texte*, perhaps using overhead projector

Teacher deals with the assignments in a variety of ways, dividing class into two or more groups for follow-up activities.

e. Individual Activities - reading

1. student selects, with teacher guidance, his own reading material from the classroom library (supplementary reading)

2. student is assigned reading for a particular class purpose (literary or informational)

3. student does research type reading as part of voluntary or assigned project.

4. student practices reading aloud for: poetry, a play, or as "news commentator."

The Student Purposes of Reading in Level IV

- reading for information of all types
- reading for pleasure
- reading for development of literary appreciation and awareness

Ideas in Methodology Cont'd.

The student should have the opportunity to read and use:

Dostert and designated reference books	. socio-cultural texts . reference books - encyclopedias
occur in A-LM Four	. novels . short stories . essays
	. plays
some in A-LM Four →	. poetry . biographies and other non-fiction . pamphlets on diverse topics . current periodicals and newspapers . dictionaries - monolingual and bilingual . materials in keeping with individual interests: science, music, art, etc.

f. Group Activities - writing

1. assigned compositions, discussed and gone over in class after being individually checked by the teacher
   Overhead projector lends itself to this activity
2. class creates a composition together, with teacher guidance
3. or, teacher gives words or phrases around which composition is to be written
4. class together translates into French a French passage, previously rendered into English by the teacher. Comparisons are made. (Overhead or chalkboard)
5. dictation
6. several students collaborate on a written report
7. writing and editing class paper or other publication to be read also by students in other classes

g. Individual Activities - writing

Student writes:
- reports
- summaries
- long-range report - special project

- change ending of a story
- article for school paper (school paper staff might be persuaded to have a foreign language column)
- material for French student paper or other student publication
- short story or poem
- "paper" - centered around assigned topic, or one chosen by student, as related to current work of the class
- letters - formal and informal
- other types of compositions as work and needs of class evolve, e.g., describing a visual representation or picture

↓

From the beginning of school the teacher and the class must develop standards for reports, summaries, booklets, themes, "papers," etc.

5. A wide range of special individual projects should be suggested to students. Each student should be encouraged to submit one such project during the year which should involve:

initiative
research-using both English and French sources
organizing
writing

Project to be submitted entirely in foreign language, appropriately designed and illustrated.

The report of such a project should include the following basic parts:

Table of Contents
Foreword or Preface - expressing the purpose
main text with illustrations or drawings
stated sources of information
Index - when appropriate

Ideas in Methodology Cont'd.

Suggested topics for long-range individual projects

(not an exhaustive list, but intended merely to suggest. In fact, teacher and students may make their own list from which to choose).

- government of France
- French Canada
- French popular singers, stage and film stars
- Art and artists
- composers
- scientists
- "Personnages français historiques"
- origins of French national holidays
- education - recent re-organization
- in-depth study of the geography of France
- Paris - or other French city
- the French language - origins and place in the world
- a significant event in French history
- the separation of Church and State in France
- "Les Huguenots"
- French theatre
- scenic France
- communism in France
- advertising vocabulary
- in-depth study of one French writer
- 20th Century French Literature - its trends, its major contributions to modern thought
- French slang and colloquialisms
- French television
- French business and industry
- "the Renault"
- French influence in America - historical and contemporary
- France during World War II

Each student who is working on a special project during the year might present, from time to time, to the class a report on his findings.

The teacher should keep a list of the students and their projects. Each student should feel that during the year he can serve as a "resource person" should the class need the types of information he has been investigating.

4 OF 5

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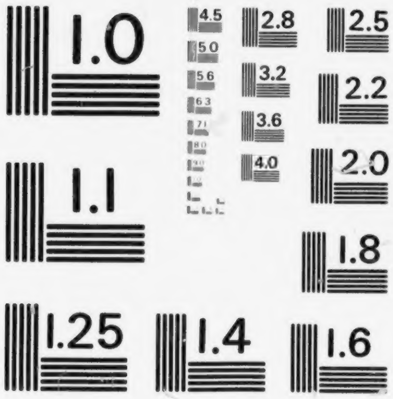
1.0
4.5
5.0
5.6
6.3
7.1
8.0
9.0
2.8
3.2
3.6
4.0
2.5
2.2
2.0
1.1
1.8
1.25
1.4
1.6

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

6. Evaluation of the program (above and beyond testing) and activities must be made periodically by the teacher with the students. Suggestions for improvement should be elicited. The discussion of these matters, of course, must be in French.

7. In the advanced levels, as in earlier levels, it is still psychologically preferable to have more than one type of activity during most class periods. The nature of the work being carried on will be a factor. However, the teacher who conducts a one-activity class period for weeks on end should be questioned.

Use of Language Laboratory in Level IV

The most worthwhile activities in the lab for Level IV students concerns the use of the recording booths, as has been reported by a number of Level IV teachers.

Exercises which require the reading of passages to imitate intonation, fluency and pronunciation of a native speaker; activities which require the student to narrate a description of a picture or to relate a story or information; the practice of reading poetry aloud. All these and other activities are enriched by having the student record his performance.

Of course, these language activities can be performed in the audio-active desks, or "live" in class; however, it is only when the student hears himself played back that he can judge his performance effectively, or appreciate nuances in intonation, pronunciation, or become aware of his degree of fluency.

See Appendix A, page 92 of this Guide for detailed discussion of the language laboratory.

FRENCH IV

MATERIALS TO BE USED

TEXT

A-LM FOUR with tapes - Harcourt, Brace and World, 1965

Use in Grade 11 - required
Use in new schools
Use in Grade 12 or 11/12 - Choice
(Schools with multilevel grouping: Begin with Level III text in the latter case. Teacher to find appropriate unit at which to begin, according to needs of the class).

NOTE: It is not necessary to follow this text sequentially. See sections in this Guide dealing with the readings, conversations, and grammatical notes.

It is recommended, however, that the grammatical material in Unit 33 (Level III text) be reviewed or re-taught in most Level IV classes.

TEXT

COURS MOYEN with tapes - MacMillan, 1961

Use in Grade 12 or 11/12 - Choice
Use in Level IV^3 - Choice

NOTE: It is not necessary to follow the readings in this text sequentially. See "Suggestions for Effective Use of Cours Moyen" in this Guide.

CLASS READERS

VARIÉTÉ - Holt, Rinehart, Winston, 1960

Use by Cours Moyen classes
Teacher decides which parts to be read.
Entire book need not be read.
Classes using A-LM IV may have Variété in Room Library for independent reading, or teacher may also use it as a class reader.

FRENCH IV - MATERIALS TO BE USED CONT'D.

PROMENADES EN FRANCE with tapes and LE PETIT PRINCE with disc

Classes who missed much of the reading in Promenades or Le Petit Prince in Level III should attempt to include either of these readings in Level IV, particularly in Grade 11. Again, it is not necessary that all students read these materials. Sub-groups could be assigned readings in these texts, and report to the entire class.

TAPES

Tapes for A-LM IV described in Teacher's Manual including one listening comprehension test reel. (There are no student test booklets for Level IV) See "Use of Tapes in A-LM FOUR" in this Guide.

Tapes for COURS MOYEN described later in this Guide.

LITERATURE

Reading of one complete work strongly recommended except for Level IV^3.
Department chooses the work. The choice should continue in subsequent years.
Thirty-five copies per school of selection purchased by supervisor.

New schools should discuss their choice with the supervisor.

List of works currently read in Level IV classes. New school may choose from this list or select some other work.

Le Bourgeois Gentilhomme-Molière-most popular (with discs)
Cyrano de Bergerac (with discs)-Rostand
L'Etranger - Camus
Vol de Nuit - St. Exupéry

NOTE: Film of Le Bourgeois Gentilhomme available at Materials Center.

LITERATURE

CHOIX DE POÉSIES - text and disc - Optional
One set in every Senior High School

FRENCH IV - MATERIALS TO BE USED CONT'D.

SUPPLEMENTARY OR INDEPENDENT READING (socio-cultural and literary)	Books in Room Library Consult the Foreign Language Inventory for list of supplementary readers. See representative list on page 64, this Guide. RECOMMENDED: One reading per semester except Level IV[3]
SUPPLEMENTARY GRAMMAR	ACTIVE REVIEW OF FRENCH by Politzer - in all senior high schools. Refer to and use when applicable. Save also for Level V
REFERENCE BOOKS	Books for assigned or voluntary reference reading in socio-cultural and literary material See list which immediately follows this list of materials to be used
FILMS-FILMSTRIPS (for Level IV)	1) Le Bourgeois Gentilhomme 2) Les Lycéens chez Eux } Materials Center films 3) Berlitz-pathescope-sets 6,7,8 Use without tape in Level IV Have students provide narration } film-strips 4) set: Une Année en France - will be in the schools for Level V. Use a few in Level IV-Grade 12 5) variety of other French filmstrips found in individual schools. Those without captions also good.

FRENCH IV - MATERIALS TO BE USED CONT'D.

REFERENCE GRAMMARS	1) *Le Bon Usage*, Grévisse-in all schools 2) *Frasier and Squair*-in most schools 3) *Mansion*-in a few schools 4) *Unified French*-Reference Grammar for Students in Level III may be used by students in Level IV. Some may wish to buy their own copy.
DICTIONARIES AND ENCYCLOPEDIAS	1) *Larousse de Poche*- Student's own copy (See page 6) 2) Cassell or Mansion -Bilingual in all 3) Petit Larousse -Monolingual schools 4) *Beyond the Dictionary in French* - especially for Level IV/V one per school for modern idioms and colloquialisms
CULTURAL PHOTOGRAPHS	Set from Holt, Rinehart, Winston, accompanying *Parler et Lire* 1) Use for oral testing - describe picture orally - in recording booth 2) Use for display 3) Students may incorporate several into an oral report as applicable
OVERHEAD PROJECTOR	For use particularly by teacher for work in checking compositions and grammar work with the class;also by students in illustrating oral reports.

FRENCH IV - MATERIALS TO BE USED CONT'D.

STUDENT MAGAZINES
AND
NEWSPAPERS

1) Top - French magazine for teenagers from Réalités.
   One subscription per school

2) Le Français dans le Monde
   One subscription per school
   (For teachers and students as a source of material for reports.)

3) Paris - Match - School Library

4) Le Figaro Hébdomadaire
   One subscription per school

5) France - Amérique
   One subscription per school

6) Passe - Partout
   One subscription per school

(Old French newspapers are available at the Regional Library - Prince George's County)

DO NOT CALL LIBRARY. SUPERVISOR WILL PICK UP FOR DISTRIBUTION.

Tests in Level IV

In addition to the testing program in A-LM Four*, which the teacher may use as his best judgment dictates, there must be an on-going evaluation program employing a variety of teacher-made tests. (The Dostert text does not provide a testing program).

Going beyond the discussion of tests in Level III, pages 88 and 89, the Level IV teacher is faced with an almost limitless array of testing possibilities, to cover the diverse activities advocated in this Guide.

A word of caution is in order, however. Tests which require an entire class period should be rarely given. It is still true in Level IV that more frequent but shorter tests are preferable. The principle of reinforcement also continues to apply, i.e., after the papers have been collected, the teacher should go over the test briefly, eliciting answers from the class, so that the students leave the class knowing what their errors were.

Types of tests possible in Level IV:

- Essay
- Reading comprehension
- Listening comprehension
- Writing as expression
- Vocabulary - including those requiring students to define words in the foreign language
- Complex structure and grammar
- Translation
- Speaking or informal conversation tests
- "Facts" tests

↓

All involving socio-cultural and literary materials

See: 1) Modern Language Testing by Rebecca M. Valette, Harcourt, Brace and World. New York. 1967, professional book in school library.

2) See samples of tests in Level III, pages 75,76,138,150,158,160, 170 - this Guide.

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* There are no test booklets for A-LM Four.

Socio-cultural/Literary Phase

References for Teachers and for use of students
in preparing reports and discussions

This list is in addition to the list on pages 69 and 70 of the French III section of this Guide. Starred titles have been purchased for the room library of all French departments, one to four or five copies of each text.

Some of these texts are suitable for assigned collateral reading; others are useful for researching specific topics requiring detailed information. The department chairman should see to it that this collection, and those listed on page 69, remains with the French IV teachers.

* L'Amérique d'Aujourd'hui Vue par les Français, 1968
Jean et Silvie Carduner
Prentice-Hall, Inc.
Englewood Cliffs, New Jersey

* Anthologie de la Littérature Française - Vol.I + II, 1960
Clouard et Leggewie
Oxford University Press
1600 Pollitt Drive
Fairlawn, New Jersey
(one set per school)

* Canada-Un Siècle (1867-1967), 1967

Edited under aegis of:
Bureau Fédéral de la Statistique OTTAWA
available at Edifice Aeterna - Vie
1182 West Saint Catherine Street
Montreal, Canada
(one copy per school)

* Choix de Poésies, 1962
Bégué
Holt, Rinehart, Winston
383 Madison Avenue
New York, New York 10017
(with recording) (one set per school)

* Dictionnaire des Personnages Historiques Français
Continental Book Company
42-78 Main Street
Flushing, New York 11355
(one copy per school)

* La France d'Aujourd'hui, 1968
Son Visage - Sa Civilisation
Edited by Marc Blancpain
Published by Hatier - Paris
Distributed by Chilton Books
401 Walnut Street
Philadelphia, Pa. 19106
(one copy per school)

(for researching topics requiring detailed information)

* La France Contemporaine, 1966
Robinet de Clery
Published in Germany
Distributed by Chilton Books
address above
(one copy per school)

(for researching topics requiring detailed information)

* La France et Pays d'Expression Française
New title: Géographie de la France
Prévot, et al.
Continental Book Company
42-78 Main Street
Flushing, New York 11355

* La France Moderne, 1964
Bégué et Bégué
D.C. Heath
2700 North Richardt Avenue
Indianapolis, Indiana 46219

* La France: Ses Grandes Heures Littéraires, 1968
André Maman, et al
McGraw-Hill Publishing Company
330 West 42nd Street
New York, New York 10036

* Gens de France, 1968
Brodin et Ernst
Holt, Rinehart, Winston
383 Madison Avenue
New York, New York 10017
(one copy per school)

* Guide - France, 1964
Guy Michaud
Published by Hachette
Distributed by:
Continental Book Company
42-78 Main Street
Flushing, New York 11355

* Image de la France, 1963
Denoeu
D.C. Heath
2700 North Richardt Avenue
Indianapolis, Indiana 46219

NOTES

1. Additional copies of La France Actuelle (See page 69 - Level III) have been purchased for each school.

2. Copies of La France et les Français and Aspects de la France have also been purchased. (See page 69)

3. Teachers working on this Guide recommended that several copies of the English version of Village en Vaucluse should be in the room library, as well as the French version. These copies have been purchased.

4. Teachers should pay particular attention to the ACTFL Bibliography, published in each issue of Foreign Language Annals. This Bibliography contains sections on the various aspects of language teaching, including references for the socio-cultural phase.

Foreign Language Annals
American Council on Teaching Foreign Languages
62 Fifth Avenue
New York, New York 10011
Quarterly $4.00 per year

5. Comment on reading level of students:

Texts which students are to use for reference should, in many instances, be easier to read than the basic text being used for classroom instruction. Otherwise the thrust toward independent study in the foreign language is frustrated. Teachers must be aware of the independent working level, the instructional level, and the frustration level (the latter manifested by continuous "vocabulary - thumbing.")

Special Note: The publication France Actuelle, semi-monthly report on France (in English) is available free of charge from 221 Southern Building Washington,D.C. 20005, courtesy of Comité France Actuelle, an association of French businessmen. The office of the Comité has agreed to send to the foreign language office sufficient copies of each issue to supply one copy per school.

Although the information must be translated into French for use in reports and discussions, this publication helps us to keep abreast of developments in France, since changes are occurring faster than textbooks. Furthermore, at Level IV and V it may be considered a valuable exercise for students to translate some (not all) of their information into French before being able to utilize it for class purposes.

Additional References

* Aspects de la France
Charles Scribner's Sons
597 Fifth Avenue
New York, New York 10017

* Beyond the Dictionary in French
Funk and Wagnalls
New York, New York

LITERARY PHASE

Student Participation in Le Bourgeois Gentilhomme

Lois Marshall-Laurel Senior H.S.

Although we try to lead our students to an appreciation of Molière's genius, an awareness of the universality of his approach, perhaps we fail to capitalize on these phenomena as a means of encouraging live student performance. Molière's timeless and unerring insight into human nature filled the Bourgeois Gentilhomme with passages to which our young people can relate. I suggest explaining to them at the beginning of the study of the work that they will be expected to prepare (singly, or with a partner or partners) a scene or portion thereof, of their choosing, as a culminating activity, after reading the play with the help of the recordings,and after viewing the film.*

It is amazing how the 'gems' will appear and reappear! Some students want help and guidance in making their choices, but most have their own ideas and preferences. Cléonte's reply to Jourdain's obsessive question and Madame's subsequent common-sense viewpoint on compatibility in marriage are often chosen as monologues. Nicole's reaction to her master's new finery tempts the more dramatically ambitious, as do portions of the famous "philosophy lesson." Quartets often choose the delightful dual lovers' quarrel. The more sophisticated will attempt the dialogues between the enigmatic Dorimène and her worldly Dorante. Others sensitive to comedy choose the delightful contrast provided as Cléonte and Covielle bemoan the perfidy of their respective lady-loves.

Some students enter fully into the spirit of the occasion and don costume and make-up and use props. One ingenious student recently handled a dialogue by using cleverly devised puppets. I have found that tape-recording the performances serves a dual purpose: it demands the student's best and allows him to review his own performance with a critical ear. Some then want to polish, improve, and re-record their efforts. But in each case the student is left with an indelible feeling of association, and of participation.

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* The Comédie Française film version of Le Bourgeois Gentilhomme is available from the Materials Center of the Board of Education, Bladensburg, Maryland. Order through your school librarian or A-V Coordinator. The film is of feature length, in color, and requires several days for complete presentation.

TEXT - A-LM FOUR

Use of Manual - A-LM Four

The A-LM Four Teacher's Manual must be read by the teacher, and used when necessary. It gives an overview of the entire A-LM series, with a Scope-and-Sequence chart, features which should have been included in the Manual for Level I in order to give teachers a better understanding of the aims of the series from the beginning.

The Level IV Manual describes briefly each section of the text and gives suggestions as to its implementation. The writers of this Guide believe that the suggestions given are minimal, that is, they are the least that should be done with the material. One of the purposes of this Guide is to provide the resources by means of which the teacher may go considerably beyond this minimal stage of implementation. The Manual is a necessary companionpiece to the text since it contains the scripts for parts II and III of the recorded exercises, the scripts for the tests following units 36,39,42,45, and 48, and the answer keys to the taped exercises and to the tests. There are no student test booklets for Level IV. See page 47 of Manual.

The Conversations in A-LM Four - Deep Culture

Excellent source of materials on
Contemporary France:
French Cultural Services
972 Fifth Avenue
New York, New York

(Teachers using Dostert see below)

Since it has been pointed out that at this level there is little advantage to be gained by following the sequence of units in the text, and since each Conversation is not really integrated into the remainder of the unit, the teacher should feel by no means constrained to take up the conversations as they occur in the text. Rather, a more meaningful and relevant approach is to seize the proper moment as it presents itself in the parade of local (meaning school and community), national, and international events and issues.

It is strongly urged that the teacher follow the treatment of the Conversations suggested in the Manual for A-LM Four. A point worth repeating here is that they should not be used as vehicles for reading aloud in class, writing exercises, or grammar. The content and ideas presented or implied in each conversation are the major concern. "Each selection is intended to illustrate some point of cultural contrast in the behavior-value systems of the United States and France..." - Manual page 7.

Most of the Conversations should be covered since they are more suited for oral expression in class than almost any other material which the teacher might contrive or collect.

CLASSES USING DOSTERT

Teachers using Dostert should find a way to utilize these Conversations since the Dostert text is totally lacking in this type of material. The conversations and the accompanying set of questions can be reproduced (at least some) for the students by Thermofax or photocopy, or by typing on ditto.

The sheets could be passed out to the students and long-range assignments could be made following suggestions in the A-LM Four Manual, page 7. At least one copy of this Manual is in every senior high school. The teacher using Dostert should become familiar with the A-LM Four text.
Two plans for using the Conversations are presented on the following pages.

Major ideas in the Conversations - Plan No. 1

and

Suggested related topics and activities

Since the Conversations do not bear titles, the list below was prepared, giving the main idea of each, plus a few related references from among the designated reference books for Level IV/V which have been purchased for each school.
This list of main ideas may help the teacher gain a quick over - view of the gist of the conversations for long-range planning, and for relating to current events as they occur.

Since the authors of the Conversations intend to illustrate points of cultural contrast, the reference book, L'Amérique d'Aujourd'hui Vue par les Français, should be used frequently.

Some approaches to treating the Conversations:

Least desirable: Teacher asks the questions after students have read the conversation.

Better: a. Student is asked to prepare to lead the discussion

b. Panel discussion - pros and cons of certain ideas and propositions

c. Debate

d. A committee of students responsible for presenting the conversation to the rest, and for asking the questions.

e. Each student to prepare to discuss one of the provocative (or other points in the text of the conversation); others be prepared to disagree.

f. Teacher assigns related reading in reference texts to certain students who are responsible for contributing this material to the discussion via an oral report.

g. Class is divided into sub-groups for discussion of the material. Each group appoints a reporter who later tells the entire class of his group's conclusions or further questions about the content of the conversation.

NOTE

Items a through g above lend themselves to variations which the teacher can "conjure up" once he begins thinking in these terms, and viewing himself as moving away from center stage into the background.

In these activities the teacher serves as an observer, taking note of mistakes in pronunciation, grammar, or vocabulary. (But not correcting at the moment except when urgent!) Also, the teacher may participate as one of the group in the discussion.

Obviously, some of the conversations are more provocative, and contain material of greater import than others. The list of conversations and suggested related topics follows. The references are not intended to be exhaustive, but merely suggestive of further exploration.

Conversation 1 - Unit 34
Generation Gap
In what ways would an American student's father differ from the French father? Would there be any resemblance?

Ref. L'Amérique d'Aujourd'hui...page 141,142,123,124,125
La France et les Français page 159,171,190
Articles in Top, Match
Image de la France, page 293

Conversation 2 - Unit 35
Which one shall I marry?
Which one would you marry?
Are "young marriages" a problem in France?

Ref. La France Moderne, page 175
L'Amérique d'Aujourd'hui... page 148-165

Conversation 3 - Unit 36
Generation Gap
Commercial VERSUS Government
subsidized television
How do most American parents feel about TV for young children? for teen-agers?
pros and cons of television
What standards for good television?
Would a French person agree?
Compare American TV Guide with guide in French newspaper.

Ref. La France d'Aujourd'hui, page 398-405
La France Moderne, page 206-207
Periodicals and Newspapers - English and French

Conversation 4 - Unit 37
Issue of Conformity
Dress Code

Ref. Contemporary situation in the school...plus...
L'Amérique d'Aujourd'hui...page 294-305 and 26-30
La France Moderne, page 181-186
Image de la France, page 280

Conversation 5 - Unit 38
Woman's Place
In France
In U.S. Do most men still feel it is in the home?
Do all young people feel they should contribute?
Idealism of the young --- is it practical?

Ref. Image de la France, page 293
La France d'Aujourd'hui, page 151
Periodicals

Conversation 6 - Unit 39
French opinion of America
Sources of opinions

Ref. L'Amérique d'Aujourd'hui...selections at the discretion of the teacher - to fit tenor of this Conversation.
Reprint of Art Buchwald's "Chère Marie, reviens" in Supplement of this Guide.

Conversation 7 - Unit 40
Qualities a teacher should and should not have.
Solicit boys' opinions

Ref. Articles on philosophy of French education
Articles on philosophy of American education
(Periodicals and newspapers - current)
American VERSUS European Education

Also: La France Actuelle, Chapters 24,25,26
La France Moderne, Chapter 13
L'Amérique d'Aujourd'hui... page 189 and 117

Conversation 8 - Unit 41
Student protest - pro/con

Ref. "La Puissance Noire"
Numerous articles in periodicals and newspapers.
None of the texts is up-to-date on this topic - including this Conversation.
(Excellent topic for panel discussion or debate).
See "La révolte de la Jeunesse" in Supplement of this Guide.

Conversation 9 - Unit 42
May be omitted

Conversation 10 - Unit 43
Human courage in the face of danger
Mine safety in U.S.
Coal miners' families in Appalachia
Compare recent mine disasters in U.S.

Ref. France Actuelle- publication of French businessmen in United States
La France Moderne, page 245
Current periodicals

Conversation 11 - Unit 44
American clichés about France
Dangers of generalizations about foreign cultures
How does one really get to know a country?

Ref. La France d'Aujourd'hui, page 441 and page 64
Selections can be read in many of the reference texts listed on these subjects:

- La Vie Sociale
- Le Gouvernement
- La Religion
- L'Eglise et l'Etat
- Les Loisirs
- L'Industrie

Conversation 12 - Unit 45
Tyranny of Modern Communication Media
(Big Brother Phenomenon)
Parody on Commercials
Good for dramatizations

Ref. Advertisements from Match, etc.
Comparisons with American advertising

Conversation 13 - Unit 46
Where is it best to live?
City-Suburbia-Country-Small town(far from urban center)
Female point of view VERSUS that of the male
Problems of urbanization -- common to all technological societies

Ref. "Cité Sans Passé" in A-LM Four text, page 285, in contrast with "rugged individualism" of rural living.
The Levitt-towns of the Western World
Current articles and books on the subject

Conversation 14 - Unit 47
Bridging the Generation Gap
How do our students envision themselves at age 40?

Conversation 15 - Unit 48
Paris Traffic
Women drivers pro/con

Ref. See selection on traffic jam (embouteillage) in Supplement of this Guide.

This outline prepared with the assistance of Mrs. Margaret Moak, Potomac Senior High School.

SOCIO-CULTURAL PHASE

Conversations - A-LM Four - Plan No. 2

Mary Valente-DuVal Senior H.S.

[To assist the teacher further in the use of the Conversations, a slightly different outline has been prepared by Miss Valente, which complements and supplements that prepared by Mrs. Moak and the supervisor-editor of this Guide. Whereas the first outline gives references for related topics, this outline is activity-oriented.]

Introduction:

Each unit in A-LM Level IV begins with a prose selection, in the form of a dialogue, letter, diary, etc., which reflects current informal, spoken language. Many of the selections contrast some aspect of the behavior-value system of the United States and France. They furnish the subject matter for oral expression in class.

In keeping with the less-structured approach used in Level IV, not all of the conversations need be read and discussed. The selections should be based on student interest (probably most important), on association with related topics, and in interesting and useful vocabulary employed. Nor must they be done in the order presented in the text. Except for some over-lap in vocabulary, the conversation topics are unrelated to the main selections of the units. Timeliness is essential in stimulating conversation. The discerning teacher will try as much as possible to key the materials to current school and world happenings.

Presentation:

The selection should be assigned as homework. Students should be encouraged to read it more than once, trying to understand the situation and remember the main points as much as possible. They should be prepared to discuss the questions at the end of the selection. This should be done preferably with the books closed, depending, of course, on the previous experience and capabilities of the students. If necessary, however, books can remain open. This may be the only way to elicit conversation with some groups.

The questions following the selection are merely a guide-line, a springboard to sustained conversation among the students. Students should be led to express their own ideas about the topic and to make meaningful digressions where applicable.

Procedures:

1. The teacher may serve as the discussion leader, especially in the beginning of the year, being careful not to make the activity merely a question-and-answer period.

2. Even preferable, the teacher may select ahead of time a capable student to serve as discussion leader. This should not be done in the very beginning of the year, as students will still be unfamiliar with the procedures and outcomes intended.

* 3. Use the topic of conversation as a subject for a panel discussion or debate by the students. The questions may or may not be done previously with the students, as necessary.

Topics of Conversations and Follow-up Activities

The following is a resumé of each of the Conversations and suggestions for related activities:

Unit 34

Subject: A teen-ager and his father disagree about the boy's prospect of a part-time job.

Activities: Discussion on the difference between American and French attitudes on this subject, especially from the parent's point of view.

Students might describe the part-time jobs they hold and tell how it influences their school life.

Discussion of employment opportunities for young people.

Unit 35

Subject: A girl faced with two marriage proposals writes to a friend for advice on whom to choose.

Activities: Discuss advantages and disadvantages of a "young" marriage.

Have each student advise the girl.

Unit 36

Subject: A boy and girl try to convince their father of the benefits of owning a television set.

Activities: Discussion on the effect of television on people today.

Discussion of the pros and cons of pay TV.

Unit 37

* Subject: A boy on the way to a job interview gets some unsolicited advice from a friend about his appearance.

Activities: Discussion or debate: the Dress Code, pros and cons

Agree or disagree with the old adages:

"First impressions are lasting"
"Clothes don't make the man"

Conformity vs. non-conformity

Difficulties involved in giving advice to a friend

Unit 38

Subject: A girl's grandfather tries to dissuade her from becoming a doctor.

Activities: Discussion on the changing role of today's woman: causes, implications, etc.

Unit 39

* Subject: A boy fills his pal in on the "easy life" in America.

Activities: Discuss stereotypes: how they arise, their dangers, etc.

Unit 40

Subject: The interaction between a teacher and his students in a gym class, particularly with one who cannot perform the required tasks.

Activities: Discuss teacher's role in a classroom. Should a teacher be a pal to his students, or maintain a certain "professional distance?"

Unit 41

Subject: An American boy and a French girl discuss student demonstrations *à la française*.

SOCIO-CULTURAL PHASE CONT'D. - MARY VALENTE

Activities: Discuss the pros and cons of a demonstration.

Discuss the changing character of American students today.

Discuss causes of campus unrest, both in Europe and America.

Unit 42

Subject: After a series of coincidences and good luck, a girl decides to buy a lottery ticket, only to discover that she would have won had she not miscalculated the number of the ticket to buy.

Activities Discuss common superstitions and how they arose

Discuss the current fad for astrology

Discuss the pros and cons of having a national or state lottery.

Unit 43

Subject: Five miners trapped in a cave play cards while awaiting their rescue and exhibit varying reactions to their situation.

Activities: Discuss how a stress situation can condition our reactions and responses and what they reveal about our real selves.

Unit 44

Subject: A radio interview of an American writer living in Paris in which he discusses the misconceptions Americans have about Paris and its people.

Unit 45

Subject: A poll of various people about a certain soap product.

Activities: Discuss the effect of advertising on our lives

Have students bring in an advertisement from a newspaper or magazine and tell the class why they like or dislike it.

Discuss the different types of advertising and the merits of each

Discuss how to analyze the fallacies and the subtle forms of persuasion in advertising.

Unit 46

Subject: A man tries to convince his wife, to no avail, of the pleasures of life in the country.

Activities: Discuss city life vs. country (or suburban) life.

Unit 47

Subject: A night on the town with her 40 year-old uncle finds Marie-Hélène unable to keep up with him!

Unit 48

Subject: A dialogue among 3 people involved in an automobile accident, each with his own view on who's to blame.

Activities: Discuss the accuracy of an eyewitness report.

Discuss some safe driving habits

The Readings in A-LM Four

(Following text sequentially from page 1 to 341 is not recommended).

The reading selections in A-LM Four are 20th Century French prose. They should be treated as extensive reading. (See page 53, this Guide) It should be stressed, however, that not every selection must be read by the entire class and not every selection must be discussed in class! Please follow suggestions given in this Guide under the section dealing with Ideas in Methodology, specifically item 4-a through 4-g in which a variety of student-centered activities is described to be implemented through the material read by individuals, sub-groups, or the entire class. It is not necessary to read the selections in the order in which they appear in the text.

Different classes react differently to the reading selections. The teacher must plan which selections will be read by the entire class, which will be assigned to individuals for special reports (or to a sub-group), and which will be omitted. In a few cases the class should help to make the decision as to which selection they wish to read as a class.

It is hoped that the teacher becomes so well acquainted with the reference books for Level IV (listed after Materials to Be Used, this Guide) that he will be able to assign or suggest collateral reading to individuals or to the class.

Words of Caution

1. Do not use class period for reading these selections aloud, but for discussion, reports, or group activity.
   Part I of the tape recordings, entitled Oral Production, presents exercises in oral reading which trains the student to speak with native-like rhythm, intonation and fluency. (See discussion of tapes of A-LM Four later in this Guide). Hence, the reading selections should not be used for this purpose.

2. The teacher's Manual states on page 8, "Usually students' books should be kept closed while the reading is being discussed." Granted that such a state of affairs would represent the ideal, experience with these and similar materials shows that KEEPING BOOKS OPEN IS SOMETIMES THE ONLY WAY TO BRING ABOUT DISCUSSION.

   The teacher should not hesitate to employ various techniques to elicit discussions, at first even employing the simple technique of asking questions that can be answered by using the material in the question (or having an appointed student leader ask); having group find in the text the paragraph which contains the answer to a question. Answer is read and discussed. The above techniques are *not* the most desirable, but may be seized upon when other approaches have failed.

Each reading selection is followed by two sets of questions, one for oral work and one for written work. The "exercise oral" may be regarded as questions to *guide the reading*. Students should be advised to refer to the questions periodically as they read in order to see if they can formulate the answers. This practice may lead to better discussions.

As was pointed out in Level III, page 53, passages or sentences may be translated for clarification. Several students may be assigned this task beforehand in some cases. Such an activity *must always* be considered as preparation for discussion in the foreign language, not as an end in itself. The old read aloud-translate situation cannot be tolerated in any modern language class in our schools.

The "exercise écrit" should frequently be used as a vehicle for diagnosing the grammatical weakness of individuals, as well as for practice in creative written expression.

Below are listed the major reading selections of *A-LM Four*, together with comments representing the judgement and experience of teachers who have taught this text.

Reference texts for collateral reading are suggested in some instances. Teachers may enrich the list further.

Unit 34

DEEP CULTURE	La Vie d'un Ouvrier de la Région Parisienne (Suburbia) Le Monde Vu par St.-Martin - D'Auxigny (petit village) La Vie de Château
	articles from French periodicals
	Three styles of living in France
Collateral reading:	*La France Actuelle* *La France Moderne*
Recommendation:	Should be read by all

Unit 35

Tout Va Bien sur le Kilimandjaro - Gary
J'ai Soif d'Innocence - Gary
Le Faux - Gary

Recommendation: Either to be read by all, or, class divided into three groups, each group reads one piece and arranges to present it to the class in some unusual way, perhaps using the technique of dramatic reading of a few poignant passages.

Also: Comparison of Romain Gary with other modern writers. Is he popular in the United States? etc.

Les Diamants de Mlle. Antoinette

Recommendation: Optional, or may be assigned as supplementary reading, or, as voluntary supplementary reading - as in room library after which student should be required to perform some follow-up activity in relation to the story, such as answering questions at end of each installment

OR

Girls may read this story, while boys read Vent de Sable in next unit.

Unit 38

Vent de Sable - optional, but should appeal to boys

Life of St.-Exupéry can be studied as a comparison with Kessel

Recommendation: Assign to group of boys who would be interested in reading this selection and preparing a report for the class on history of aviation, particularly France's role. Or, it may be assigned to the entire class. Or, it may be read as room library selection.

Unit 39

Aspects du caractère français - Siegfried
(See suggested treatment of this selection by Miss Valente, immediately following this section of the Guide).

SOCIO-CULTURAL/LITERARY PHASE CONT'D.

Units 40-41

La Résistance Française - pages 149-189

Recommendation: Required reading for all; could be a long-term project. The possibilities concerning World War II and its effect on France, Europe, and the United States are limitless.

There could be individual projects, each student exploring a different facet of the Resistance or the War itself.

NOTE - The poems Liberté, page 164, and Paris, page 189, should be taught.

An unusual resource person in the Washington D.C. area: Rev. Herbert Stein-Schneider de l'Eglise Protestante Française, who was for a number of war years, a member of the French Underground.

Units 42-43-44-45

Le Bouc Etourdi - may be omitted in favor of the more enriching experiences provided by the Conversations. This is a strong recommendation. It does not seem worthwhile to spend so much time on such a selection when there is a wealth of socio-cultural material to be exploited!

Unit 46

Cités Sans Passé

Collateral reading: periodicals; La France Moderne, the Conversation of Unit 46
source material in English
debate or panel could ensue concerning living in the Levittowns of the modern world.

Recommendation: required reading by all

Unit 47-48

Works of Marcel Aymé

Le Nain
Ma Vie
La Carte

Recommendation: Have students choose any two to read. Teacher designs appropriate follow-up activity.
Some pupils may wish to study Aymé as a long-term individual project.

LIBERATED READING
in A-LM Four

(Aymé, Simenon, Camus, St.-Exupéry)

The selections in "Liberated Reading" should not be assigned until the middle of the second semester of Level IV, in order to give the student the best possible chance of reading with the least difficulty.

As stated in the teacher's *Manual*, this is unadapted and unglossed reading material. The *Manual* suggests that each teacher decide how to use it. It is hoped that it might be preserved as an enjoyable experience, not completely devoid of follow-up, however.

Recommendations:

1) Teacher should have read all the selections, and should brief students on each one in order that they might choose two out of the four selections.

2) Assign all four readings, with follow-up questions or activities.

3) Each student reads one selection and does an in-depth study of its author, his life, works, his place in French society and literature.

4) Class chooses one which everyone will read, to be followed by student-led discussions. The selection from *Terre des Hommes* might be related to the recent Expo'67; also those students who have read *Le Petit Prince* might have a larger interest in St.-Exupéry.

Under recommendation 4, students could then choose any one or all the other three selections to read independently.

"Aspects du caractère français" - André Siegfried

Unit 39, page 126 - A-LM Four

Suggested treatment: Commentary by Mary Valente, Du Val Senior High School

"Aspects du caractère français" by André Siegfried is a highly interesting and informative essay. It is a valuable resource in getting to know the Frenchman as he is, viewed and judged by one of his own. The style is clear and concise, vocabulary well-chosen. However, the very nature of the work makes it difficult for use with average high school students. These students would probably lack some of the intellectual maturity and experience necessary to put the ideas presented in a meaningful frame of reference.

It is suggested, therefore, that reading and discussion of this work be reserved for 12th grade students. If deemed desirable, only parts of the work need be read and used for reference. It might even be used as an optional reading for some of the better students to do and present as a report to the class.

The following outline has been prepared to give the teacher an overview of the text in order to better plan a lesson, if desired.

Aspects du caractère français

-- André Siegfried

I. Situation géographique de la France

A. Trois versants

   1. occidental
   2. européen continental
   3. méditerranéen

B. Trois versants= trois caractères différents

   1. Le versant occidental= un esprit d'espansion et d'aventure
   2. Le versant européen continental= un lien de chair avec tout l'Europe continental
   3. Le versant méditerranéen= un lien avec le monde extra-européen et avec le passé

C. La France est unie mais contradictoire

   1. Elle regarde vers l'Occident et vers l'avenir par l'Atlantique
   2. Elle regarde vers l'Orient et vers le passé par la Mediterranée

II. Situation ethnique:

A. Pas de race française mais une race de métis

   1. Des Germains dans le Nord
   2. Des Celtes (Alpins) dans l'Ouest et dans le Plateau Central
   3. Des Méditerranéens (Latins) dans le Sud.

B. Aspects dûs aux origines ethniques:

   1. Aux Latins, le don d'expression et la lucidité intellectuelle
   2. Aux Celtes, l'esprit artistique et l'anarchie individuelle
   3. Aux Germains, ce qu'on a de sérieux et de constructif

C. Pas de hiérarchie établie entre ces diverses races mais parfaite égalité et même fusion.

D. L'unité de culture= la force de la nation

   1. Exprimé dans la famille
   2. Exprimé dans la manière de vivre

Aspects du caractère français, Cont'd. - Mary Valente

III. Deux phénomènes posent actuellement une double crise pour la France

- A. La machine
    - 1. Le Français formé comme producteur à l'âge de l'artisanat, au 18$^{\text{ème}}$ siècle
- B. Le décalage géographique
    - 1. La France obligée de réviser sa position de pays européen dans une Europe qui n'est plus le centre du monde

IV. Le point de vue psychologique influence toutes choses

- A. La politique
- B. La conception de la production
- C. La conception des races
- D. La conception des classes sociales

V. Deux tendances contraires, même contradictoires, dans la psychologie du Français

- A. Tendance pratique, terre à terre du Français comme individu
    - 1. Sentiment de l'intérêt
    - 2. Sentiment de la propriété
- B. Tendance idéaliste
    - A) Le débrayage d'esprit
    - B) La hardiesse dans la discussion
        - 1. Le désintéressement intellectuel
            - a. La pensée - une poursuite que l'on fait pour elle-même
- C. Le Français est sceptique mais humain
    - A) Il met son intelligence au service de son idéal

VI. Le Français comme individu

- A. Indépendance intellectuelle
    - 1. Esprit anticonformiste
    - 2. Esprit antitotalitaire
        - a. "écoute courtoisement, mais n'en fait qu'à sa tête"
        - b. "jamais de l'avis de celui qui parle"
- B. Désir de l'indépendance économique
    - 1. Recherche de l'épargne
    - 2. Recherche de la propriété
- C. Crise de l'individu: où trouver cette indépendance dans le monde d'aujourd'hui?
- D. Le Français est intéressé
    - 1. Son monde a été boulversé par deux grandes guerres
    - 2. Il veut garder sa fortune pour assurer son indépendance et son individualité
- E. Le Français se méfie de tout et de tous
- F. Le Français essaie d'être toujours raisonnable

VII. Comportement dans le domaine de la production

- A. Conception du travail est celle de l'artisan
    - 1. L'ouvrier français ne consent pas à séparer son travail de sa personnalité
- B. Le Français ne s'intéresse qu'à créer, l'application l'intéresse moins
- C. Le genre de travail de l'artisan est démodé à l'âge actuelle de la série

VIII. Comportement dans le domaine politique

- A. Influence de l'héritage latin

1. Une solide structure familiale fondée sur le respect du lien de famille
2. Conception romaine du droit et de la propriété
3. Sens de la loi et de l'Etat

    a. Notion de résistance et non de collaboration

B. Influence des Celtes

1. L'humanité: esprit idéaliste mais terre à terre
2. L'anarchiste, individu jusqu'à la pathologie
3. Résistance à l'intervention dans ses affaires, dans sa famille

C. Influence des Germains

1. L'élément sérieux, constructif, ordonné

    a. dans la vie privée
    b. dans la vie collective et commune

D. Rôle du principe dans la politique française

1. On préfère le principe à la pratique. Le Français ne considère pas l'application mais seulement le principe en jeu dans une telle question

E. Système politique peu efficace

1. Les Français ont peine à concevoir une authorité qui serait libérale et un libéralisme qui serait constructeur.

IX. Comportement dans l'intelligence et dans la pensée

1. Contraste entre la pensée allemande et la pensée française

    A. Pour l'Allemand, la vérité n'est pas une chose de lumière mais de profondeur. Pour être profond, il faut être obscur

    B. Pour le Français, l'intelligence est la lumière - on cherche la clarté

2. La langue française est un instrument de précision

Aspects du caractère français Cont'd. - Mary Valente

1. Le Français considère qu'une pensée n'existe que dans la mesure où cela a été exprimée et exprimée dans un français correct

X. En somme, le Français actuel est doné de qualités qui ont leur racines, leur source profonde, dans le passé. Le problème pour la France, c'est de maintenir les qualités du Français tout en lui permettant d'être un homme de son temps.

LINGUISTIC PHASE

Grammar - A-LM Four

Mary Valente - DuVal Senior H.S.

Grammar in Level IV should stress rules in operation rather than rules per se. (See *Manual* page 9) Accordingly, the text includes *Grammatical Notes*-refinements of grammar points treated in the three previous levels. [The authors of the A-LM series consider the treatment of basic structure as completed by the end of Level III. However, it is suggested that the Level IV teacher review Unit 33 from Level three.]

Teaching grammar in context is probably the most beneficial in this level. That is, the teacher should diagnose student weaknesses through their oral and written performances and work on them as these weaknesses become evident. No longer is it necessary to tie the grammar in with the reading in the text and vice versa, as was done previously in Level III.

→ Since the mastery of verbs is so essential to a good command of the language, it is recommended that the reader do a periodic review of verb forms. Indeed it might be well to make this one of the first activities in the beginning of the term.

The following is a *suggested* order of presentation of the *Grammatical Notes*: (... keeping in mind that classes differ in their needs, and that the teacher should adjust the plan accordingly...)

1. Unit 46: The Subjunctive
2. Unit 47: Nuances of meaning and usage:
   apporter - amener
   emporter - emmener
   rendre - renvoyer - retourner
3. Unit 48: Nuances of meaning and usage:
   laisser - quitter - partir
   s'en aller - sortir
   rentrer - revenir - retourner
4. Unit 34: The negative
5. Unit 38: Multiple negatives
6. Unit 37: Reflexive construction, *on* construction, passive
   Special use of the past participle
7. Unit 38: *depuis*, *il y a...que*, *ça fait...que* + compound verb formations

Grammar - A-LM IV, Cont'd.

8.	Unit 40:	Pronoun usage
9.	Unit 44:	Interrogative and relative pronouns Interrogative word order Inversion
10.	Unit 39:	The indirect object -Subtleties - when to use preposition plus stress pronoun, when to use indirect object pronoun, etc.
11.	Unit 35:	The definite article
12.	Unit 36:	Other uses of the definite article
13.	Unit 45:	Adjectives modifying nouns: position and meaning Formation of adverbs
14.	Unit 41:	*de* and *avec*
15.	Unit 42:	Place and time phrases with *dans*, *en*, and *à*
16.	Unit 43:	*à* and *en* phrases indicating manner and means *en*, *de* and *à* phrases indicating characteristics of the noun modified

Note: As previoulsy mentioned, the *Grammatical Notes* will be more meaningful and more beneficial to the students if they are handled at the time when a weakness in one of the areas becomes apparent.

Use of the Tapes of A-LM IV

Mary Valente-DuVal Senior High School

The recorded materials for Level IV reflect the broadened scope and increased flexibility present on this level. The tapes provided contain exercises in oral reading, listening comprehension, and vocabulary completion. A complete description of them as well as the script can be found in the Teacher's Manual, pages 11 and 31. In addition, there is also a section of listening comprehension exercises incorporated into the tests after Units 36,39,42,45 and 48. The script for Oral Reading on the tape is in the student text, Appendix A, page 410. The script for listening comprehension and for vocabulary completion is in the Manual, beginning on page 12. The tests after the units named above are in the Manual, beginning on page 47.

As always, the rate of speaking in the listening comprehension exercises is rather overwhelming for the students. They are, however, excellent follow-up to each of the Units, and are a worthwhile lab lesson when used for practice. Their use as a test is questionable, since they might not be a true measure of what the student knows, considering the great rate of speed in which they are presented. The recordings can also serve as excellent models for similar exercises on teacher-made tapes.

The tests after every third unit are obviously comprehensive and hence rather difficult. It is suggested that the teacher use the material as a class exercise, quite suitable for the lab, where they would be most beneficial. Note that on this level, the procedure differs from that of the previous levels in that students are to be given copies of the listening comprehension test questions.

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Notes from supervisor and editor of this Guide

The teacher's special attention is called to the fact that these tapes are much more "creative" than the tapes of the previous levels.

The Oral Production section of the tapes is a somewhat unusual feature, not provided by most other textbook series. This section should be used frequently. See page 11 of Manual and page 410 of text (It is strongly urged that classes using Cours Moyen be exposed to this material also as an aid in training the students to approximate native rhythm, intonation and fluency).

THE ORAL PRODUCTION WOULD BEST BE DONE IN THE LAB - WITH TEACHER MONITORING, PREFERABLY IN RECORDING BOOTHS/

SEE MANUAL, PAGE 32 FOR FURTHER DISCUSSION ON THE USE OF THE A-LM FOUR TAPES.

SOCIO-CULTURAL PHASE - COURS MOYEN

Suggestions for effective use of Cours Moyen

Lois Marshall-Laurel Senior H.S.

Dostert's Cours Moyen, like any other text, has its strong and its weak points. Its sociological scope is quite comphrehensive, but the changes of the past eight years have inevitably rendered many of its chapters obsolete or inadequate. It contains only the briefest of presentations of the structure of the French government in the necessarily cursory summary of French history, nor does it mention the role played by France in this hemisphere.

We can justify its continued use only if we consider it as a point of departure in the socio-cultural curriculum.

To facilitate the supplementing and updating desirable a reference chart based largely on materials which are or will be at hand in Level IV classrooms has been prepared. Certain chapters have been suggested for all of the students, while others were deemed more suitable for special reports. This is an arbitrary distinction which will vary from class to class and which will depend ultimately, of course, on the individual teacher's wishes and judgment.

It will readily be seen that effective updating in certain areas will require the use of both foreign and domestic news media. Students should be encouraged to bring to class and share articles on any aspect of life in France. It is rewarding to maintain a current bulletin board and to save and file articles of lasting significance. Current events of a political, sociological, or scientific nature may very well stimulate a valuable research project which would justify departure from, or alteration of, a planned unit.

It is important to note that there is flexibility in the order in which the Dostert chapters may be used although certain ones are obviously more fundamental and provide the logical if not the necessary background on which to base expanding developments.

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Notes by the Supervisor and Editor of this Guide

The Level IV teacher, at the beginning of the school year, should create his over-all plan as to which chapters he will use with the entire class and in what order.

It is strongly suggested that inexperienced teachers and those using this text for the first time follow the chart provided in this Guide.

Teachers please keep in mind that the teacher is responsible for bringing up to date the material in any chapter that is used. Please keep in mind the ever-present danger of leading students into generalizations which no longer apply.

The teacher may fulfill in a variety of ways his responsibility for updating the material in each chapter used. It is important to involve the students in the updating process. The teacher must not feel that he is to gather material for updating; rather, by individual and group assignments, the students should carry out the process. However, the teacher must initiate it.

Rule of thumb: No chapter in Dostert should be taught without updating

The teacher using Dostert should familiarize himself with the A-LM Four text, and should use some of the readings, conversations and grammatical notes as appropriate.
For example, "Aspects du caractère français," page 126, A-LM Four, amplifies the theme of Chapter V in Cours Moyen.

In fact, a few copies of the A-LM Four should be in every classroom. Students may substitute the readings in A-LM Four for other supplementary reading in the room library.

COURS MOYEN - Suggested Reading for Updating

Anne Bitterman-Crossland Senior H.S.
Lois Marshall-Laurel Senior H.S.

KEY

FA - LA FRANCE ACTUELLE, BAUER

FM - LA FRANCE MODERNE, BÉGUÉ

IMAGES - IMAGES DE LA FRANCE, DENOEU

ASPECTS DE LA FRANCE - BOTTKE ET JOYAUX

UF - UNIFIED FRENCH - SORIERI (Student Reference Grammar in Level III)

BFR - BASIC FRENCH READER (used as reader in some schools)

A-LM THREE - Basic Text - Level III

A-LM FOUR

The abbreviations above are used in the following outline to designate the reference texts. These texts have been purchased for every school. (See list of reference books in this Guide in section on Materials to Be Used.

COURS MOYEN - Suggested Reading for Updating Cont'd.

DOSTERT	SUPPLEMENTS (numbers refer to chapters)
Chapter I "TERRES ET HOMMES" statistics obsolete	FA - 2,4 (all); FM - 2,17,18 (all); 6-12 (Special Reports) IMAGES - 1,2,3,4 (all); ASPECTS - 1 (all); 11,17,18,19,20,22,23,25,26 UF - 1 (all) (Special Reports)
Chapter II "SURVOL DE L'HISTOIRE"	FA - 3 (Special Reports) IMAGES - 5,6,10,11,13,17,20,26 (Special Reports) ASPECTS - SUGGEST DUPLICATION OF HISTORY SUMMARY, pp. 195-6 UF - 10 (all)
Chapter III "EDUCATION" MUST BE UPDATED	FA - 24,25,26 (all) FM - 13 (all) IMAGES - 3,4 (all) ASPECTS - 8,9 (all) ALM IV - 1,7,8 (all) UF - 3 (all) BFR - 16 (Special Reports)
Chapter IV "LA RELIGION" LIMITED OUTLOOK; NEEDS TO BE EXPANDED	FA - 27 (all); FM - 15 (all); 186-194 (Special Reports) IMAGES - NOTE pp. 100-1 and 290-1
Chapter V "LA STRUCTURE SOCIALE" OUTMODED AND OVER-SIMPLIFIED USE TOP AND PARIS-MATCH TO UPDATE	FA - 8,9 (all); 10,11 (Special Reports) FM - 15 (all); pp. 175-186 (Special Reports)
Chapter VI "FAMILLE"	FA - 22,23 (all) IMAGES - 36 (all) ASPECTS - 21 (all); 12 (Special Reports) A-LM IV - 5 (all) UF - 8 (all) BFR - 27 (Special Reports)

COURS MOYEN CONT'D. - Anne Bitterman and Lois Marshall

DOSTERT	SUPPLEMENTS
Chapter VII "PARIS ET LA PROVINCE"	FA - 5,6 (all) FM - 3,4,5,7,12 (Special Reports) IMAGES - 2,31 (all) ASPECTS - 2,3,4,16 (all); 17,19,23,25,26 (Special Reports) A-LM IV - 13,15 (all) UF - 4,5, (all) PROMENADES - 2,7,10,15,19,23,26,29,31 (Special Reports) BFR - 4,18,20,22,25 (Special Reports)
Chapter VIII "SPORTS ET LOISIRS" NEEDS TO BE SUPPLEMENTED WITH CURRENT MATERIAL	FA - 18 (all) FM - 16 (Special Reports) ASPECTS - 15 (all); 27 (Special Reports) BFR - 12 "TOUR DE FRANCE" (Special Reports) A-LM III - Unit 21 (Special Reports)
Chapter IX "JOURS DE FÊTE"	FA - 17 (all) FM - 16; pp. 213-216 (all) ASPECTS - 14,24 (all) BFR - 14 (Special Reports)
Chapter X "REGIONALISME" THIS COULD BE COMBINED WITH CHAPTER VII	SEE REFERENCES FOR CHAPTERS 7 and 9
Chapter XI "LA LANGUE FRANCAISE"	ASPECTS - 10 (all) UF - 12 (all)
Chapter XII "LA VIE MODERNE" UPDATE	FA - 4 (all) FM - 1 (all) IMAGES - 35,36 (all) ASPECTS - 11,22 (all) A-LM IV - 3,12 (all) UF - 9 (all) BFR - 15,23,24 (Special Reports)

COURS MOYEN CONT'D. - Anne Bitterman and Lois Marshall

Chapter XIII " LA FRANCE CHANGE DE VISAGE" SUGGEST OMISSION -OUTDATED AND AREA HAS BEEN STUDIED	________________
Chapter XIV "CINQUIÈME RÉPUBLIQUE" SUGGEST SUPPLANTING THIS WITH UNIT ON GOVERNMENT AND CURRENT POLITICS SEE CURRENT MAGAZINES	FA - 29,30 (all) FM - 14 (Special Reports) IMAGES - 32,33 (Special Reports) ASPECTS - 11,22 (all) UF - 2 (all)
Chapter XV "DANS LE CLOS DE ROMAIN ROLLAND" SUGGEST OMISSION - NOT OF GENERAL INTEREST	________________
Chapter XVI "LE SOUVERAIN SANS ARMÉE" UPDATE AND INCLUDE WITH CHAPTER IV	________________
Chapter XVII "VIEILLES DAMES" SUGGEST OMISSION - NOT OF INTEREST TO YOUNG PEOPLE	________________
Chapter XVIII "PARENTS, ÊTES-VOUS LÀ ?" INCLUDE WITH CHAPTER VI	________________
Chapter XIX "LES PROVINCIALES" UPDATE FOR USE WITH 6 or 12	________________

COURS MOYEN CONT'D. - Anne Bitterman and Lois Marshall

Chapter XX
"L'ÉTAT ET LA 'TÉLÉ' "
UPDATE AND INCLUDE WITH ____________________
CHAPTER 12

Chapter XXI
"SIX JOURS D'ENTR'ACTE" ____________________
INCLUDE WITH CHAPTER 9

Chapter XXII
"LES RITES DU FOLKLORE"
SUGGEST UPDATING PROBLEMS
OF FISHING INDUSTRY FOR
SPECIAL REPORT, AND USING
THE REST OF THE CHAPTER ____________________
WITH CHAPTER 7 OR 10

Chapter XXIII
"LA DÉFENSE DE LA LANGUE FRANCAISE"
USE WITH CHAPTER 11 ____________________

Chapter XXIV
"LE VERTIGE TECHNIQUE"
SUGGEST UPDATING AND SUPPLE- ____________________
MENTING FOR USE WITH CHAPTER 12

Dostert -- Grammar -- French IV - Cynthia Perkins

Since most of the grammar points presented will have been covered during the past three years, it is not necessary to follow the chronological arrangement of the book. A functional approach is more practical and yields better results. Note should be made of the most frequent mistakes in the year's first compositions and oral work, and these should become the basis for the first grammar study and exercises. And so on through the year, aiming at mastery of fine points as well as "musts." Ideally, the teacher might keep a record of the most common mistakes of each student and watch for improvement, if the time spent in bookkeeping does not become prohibitive. Some effort along this line should at least alert the students to be more self-critical.

For example, if there is evidence that many students have forgotten the proper usage of personal pronouns, Section IV (P.211) of the grammar section should be studied. Here the basic rules are a review, but some points, such as the use of le to represent a phrase (2, p.212), may be new. Then the exercises following Chapter IV (PP.33-35) should be used for practice, part orally and part in writing, as Dr. Dostert suggests in his introduction.

Written Composition. The teacher should follow the ascending pattern of written composition as presented in this text, but need not and should not be limited to the subject matter of the text. For example, instead of translating a thème from the book, the class could be given a comparable passage from some French source, illustrating whatever grammar or idioms they have been working on, rendered into English by the teacher. Then they can compare their translation back into French with the original. Sources from which passages might be taken are the current periodicals, Variété, Promenades, A-LM Four- Conversations and Readings; and reference books listed in this Guide.

Learning to write letters (business and friendly) in the foreign language is a most valuable experience. See Letter Writing Section, this Guide, prepared by Mrs. Goldberg, Bladensburg Senior High School. (Pages 248-263)

LINGUISTIC PHASE

GRAMMAR - COURS MOYEN - Cynthia Perkins-Central H.S.

Examples of additional "fine points" to be included in Level IV
with cross-reference to Politzer, *Active Review of French*

[The teacher using *Cours Moyen* should also be familiar with the grammar in *A-LM Four*, particularly the wealth of idioms it contains, and its explanation of the fine distinctions in meaning conveyed by the following sets of verbs:

1) apporter, amener, emporter, emmener
2) rendre, renvoyer, retourner
3) laisser, quitter, partir, s'en aller, sortir
4) rentrer, revenir, retourner

This information might be reproduced for the students of *Cours Moyen*.

In the case of both *A-LM Four* and *Cours Moyen* the teacher should be reminded that *the order of presentation* of the grammatical information is not so important as its use at the opportune time. Further, the teacher is referred to the reference grammars in all schools: Fraser and Squair (or Mansion), and *Le Bon Usage*.

[Politzer should be used as indicated below, with the thought in mind that it has been designated as the grammar text for Level V - Editor]

Grammatical Summary of Cours Moyen

Nouns

A. Patterns of gender classification
B. Feminization of professional names or titles
C. Conditions under which proper names are pluralized
D. Plural of compound nouns

Adjectives

A. *Demi* and *nu* as adjectives
B. N'importe quel, qui, quand, etc.
C. Quelconque
D. avoir l'air (Politzer, p. 119)
E. Adjectives which change meaning according to position(Politzer, p. 54)

GRAMMAR - COURS MOYEN CONT'D. - Cynthia Perkins

Pronouns

A. Disjunctive pronoun as subject
    Politzer, p.73: Disjunctive pronoun used with à instead of indirect object form
B. En meaning "from there"
C. Idiomatic use of possessive pronouns and adjectives
    E.g.: "Y mettre du sien" and "Violà ma Denise qui rêve encore."
D. Tel
E. Politzer, p.85: Usage of on and its equivalents, quelqu'un, etc.
F. Indefinite pronouns (Politzer, p.61)
G. Usage of le to represent a phrase (Politzer, p.76)

Verbs

A. Word order in the French sentence
    Inversion after certain expressions, peut-être, etc. (Politzer, p.22)
B. Semi-auxiliaries aller and devoir

    1. Ramifications of faire, laisser, etc. (Dostert, p.231)
    2. Various tenses of devoir, pouvoir, etc.(Politzer,p.116)
    3. Falloir vs. devoir (Politzer, p.159)

C. Conditional to express hypothetical situation
D. "Should" meaning obligation and "should" as in "I should like",etc.

    Je devrais aimer les légumes, mais je les déteste! and
    J'aimerais voir ce film si j'avais le temps.

E. Pouvoir replaced by savoir in the conditional
F. Veuillez plus infinitive as imperative
    Si plus imperfect as a suggestion or substitute imperative (Politzer, p.92)
G. Third person imperative (Politzer, pp. 160 and 164)
H. Subjunctive with qui, que, quel que, etc. (Politzer, pp.185a and 186)

→ Indicative versus subjunctive, A-LM Four, page 301

I. Invariability of past participle of impersonal verbs
    (Il les a fait lire.)
J. Infinitive in elliptical phrases and the impersonal imperative
    (Traduire..., Voir...)

GRAMMAR - COURS MOYEN CONT'D. - Cynthia Perkins

K. Various translations of past tenses (Politzer, p.91) compared with English usage
Passé composé vs. imparfait, (Politzer, p. 87)
L. Present participle with and without en (Politzer, p. 145)
M. Politzer, p.35: Special problem verbs
Porter, mener, and their compounds; how to say "take", "leave", "meet", "use", etc.
N. Verbs conjugated with être, and when they take avoir(Politzer, p.81)

Adverbs

A. Davantage
B. Omission of pas in ne ... pas
C. Formation and placement of adverbs (Politzer, p.136)

Prepositions

A. Summary of the uses of de (Politzer, p.74)
B. Dans and en (Politzer, p.83)
C. A and de in counterparts of English two-noun constructions (Politzer, p.184)
D. Equivalents of "with" (Politzer, p.185)
E. Par and de with agent in passive voice (Politzer, p.89)
F. Depuis, pendant, pour in expressions of time (Politzer, p.28)
G. Equivalents of "about" (Politzer, p.36)

Conjunctions

Alternatives: ou...ou, soit...soit

Also of particular value in Politzer are: expressions of measurement (distance, speed, time), p. 47; useful classroom remarks more advanced than those previously used (p. 95); the Pronunciation Lesson at the beginning, especially the sections on Intonation (p.x) and Liaison (p.xx); and the article on European travel complete with idioms, and topics for discussion, composition, and debate, p. 96.

The Use of the Tapes of Cours Moyen

(Teachers should use the Oral Production section
of A-LM Four tape set when possible)

Most of the teachers who worked on this Guide have used the Dostert text for a number of years. They have the following suggestions for the use of the tape recordings:

1) The passages on civilization:

OPEN BOOKS

Students listen to the recording for comprehension and to note intonation, fluency and rhythm.

Parts of the passage are then read in short phrases which the students are to repeat, being conscious of intonation, etc.

THIS PHASE IS BEST EXECUTED IN THE RECORDING BOOTHS

2) Dictées - excellent and should be used

3) The recorded questions at end of chapter text:

   a. Use as conversation questions (Student-led or teacher-led, the former preferable for more student involvement. Various students may be assigned to prepare to lead discussion. See section of this Guide dealing with techniques for the Conversations in A-LM Four.)

   b. Use the tape - preferably in lab recording booth. Students must formulate the answer to the question and give it during the pause. The master follows with correct reply.
   NOTE: Even though the teacher's key provides the answers and using the tape exercise may be considered unnecessary, the fact remains that the experience of having to formulate the reply under "pressure" of the tape, is good training.

4) The grammar exercises on the tapes:

These exercises, it is agreed are the least valuable of the taped materials. Since the correct answers are provided in the teacher's key, and since practice in grammar at this level should seldom take the form of repeating structures, the value of these recorded answers is questionable. Some teachers have reported that from time to time they use the taped grammar exercises for variety in correcting the exercises in class. Also, it was pointed out that in a III/IV combination class or under conditions of sub-grouping -- one group might be using the tapes for correcting their work while the teacher works with the others in a different activity.

Three optional, though strongly recommended, units

Student Newspaper,
(or collection of student writings)

Correspondence

Poetry

The student newspaper is an effective means of providing an outlet for some of the more creative aspects of written composition. Producing even one issue per year should be regarded as a worthwhile achievement. Teachers who feel discouraged at the idea of a newspaper format should consider publishing a collection of some of the best of student writing. Such a collection, distributed periodically among the French II, III and IV students can be highly motivational.

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Level IV students should have some notion of the nature of French letter-writing. It is not necessary to teach in toto unit which follows. A wide area of information on the subject has been included so that the teacher may use the unit as a resource. It is hoped that the teacher will create during the year situations which require some letter-writing (formal or informal) by at least some of the students, e.g., seeking information from France or French Canada, or developing a pen pal correspondence. See page 78, this Guide. The overhead projector lends itself to group instruction in the techniques of composing a letter of whatever type.

Advanced French students should be familiar with the greetings commonly used in French correspondence, both formal and informal, and the "social formulas" used in closings. They should also be aware that French formal correspondence is much more stylized and less flexible than its American counterpart, and that departure from the accepted expressions is considered a serious breach of convention and "la politesse."

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The unit on poetry has been included in order to give the teacher more confidence in approaching a difficult area. The teacher should decide to be "more than superficial" with poetry if the orientation of the students is such that they would profit from the activity. Each Level IV class is different, and should be planned for accordingly. On the other hand, motivational techniques as described in the unit in this Guide, can arouse interest where none existed.

Student Newspaper

Wendy Goldberg - Bladensburg Senior High

One of the more meaningful activities for advanced French students is the organization and production of a newspaper in French. This can be one of the more significant approaches to providing practice in written composition.

Beyond the additional opportunities for reading, a newspaper project can be a means of expanding vocabulary, and in addition, can present occasions for developing linguistic and cultural insights.

The newspaper need not be lengthy -- nor need it appear very often (as an initial effort). The emphasis should be qualitative rather than quantitative.

Organization

Although it could be an activity for the French Club, the publication is probably most workable with students in a French IV class -- as third year students do not become truly proficient until the second semester. (However, material may certainly be contributed for publication by those in third year). It may either be organized as a class project, with different individuals and/or groups of individuals responsible for the various aspects of the endeavor -- or it may be set up as a long-range project for a small group of students within a class. Since the teacher will have more contacts with all students, he/she should act as an advisor -- perhaps organizing the project initially and then helping the students as necessary. However, the actual activity should be student-oriented. A student editor (rédacteur en chef; directeur) should be selected. The selection might be made on a more formal basis -- by application, or chosen by the teacher from among the better language students. In any case the editor selected should be an exceptional student in language as well as conscientious, responsible and capable in other respects, since some of his/her main responsibilites will be to select and correct material as necessary.

In a more formal arrangement, other individuals, or groups of students, would comprise the staffs responsible for different areas -- i.e. Sports, Music, Art, etc. The personal interests and abilities of individual students should be considered in making the assignments -- i.e.,those inclined toward art might be responsible for illustrations and cartoons; while students inclined toward creative writing skills could provide the majority of the written text. As the material is approved and coordinated, students also take care of typing (or writing), duplicating and assembling the copies. With a smaller group of students, or in a less formal arrangement, these responsibilities would probably be shared among the same students.

Content

There is an unlimited range of possibilites as far as material is concerned. Some suggestions for general topics are included here but each school -- in fact each issue -- could vary its content and other topics could be devised depending upon what appeals to the students.

Student Newspaper Continued - Wendy Goldberg

Written

Reports of school, class, club activities and events;

Items (or short essays) dealing with matters of contemporary concern and problems close to the students (Vietnam, Student Riots, La Puissance Noire, Dissension in Youth, Dress Code at _____ H.S., S.D.S., Military Service, Voting Age, etc).

Also articles of a satirical nature -- if students are able to do this effectively

Reviews of books, movies, plays, etc.

"Advertisements" -- possibly some with a satirical or comic element;

Activities -- i.e., recipes or directions for construction simple objects (such as paper flowers)

"Dear Abby" column

Crossword puzzles and other short quiz-type puzzles or word "games";

Riddles, jokes, anecdotes;

Inclusion of proverbs -- perhaps with cartoon illustration;

Contemporary slang or colloquialisms -- perhaps with cartoon illustration;

Student creations: poetry, short prose, conversational skits;

Occasional non-original material taken from Top, Paris-Match, etc., could also be included (articles on current fashion trends, popular recording artists, etc.)

Folksongs;

Occasional non-original poetry, especially when relevant to student interests; or original poem from highly talented student

Student Newspaper Continued - Wendy Goldberg

Material of a Non-Written Nature

Cartoons, comic strips -- either created by students or adapted from other sources (Top, Paris-Match, etc.)

Illustrations for written material

Picture-puzzles (similar to TV Picto Game in Sunday Washington Post T.V. Guide).

Mrs. Joann Vaughn of Northwestern High School was consulted during the preparation of this unit. The title of the newspaper published by her students during 1968-69 was Le Cercle Français Vous Présente Quelques Oeuvres de Ses Membres.

See also Le Chevalier, magazine-type collection of student writings in French - O'Connell High School, Arlington, Virginia.

Unit on Correspondence

Wendy Goldberg-Bladensburg Senior H.S.

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UNIT ON CORRESPONDENCE

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Formal Letters

By the third level study of French most students will have been introduced to informal letter-writing and many will have had the opportunity to write letters of their own to pen pals. A list of informal salutations and closings is included at the end of this unit for reference. Refer also to letters in A-LM texts - Levels 2,3, and 4.

During the fourth level, students should certainly be encouraged to continue their correspondence. However, at this level they should also be taught how to compose formal letters and be provided with occasions to make use of the newly learned material whenever possible. Although an entire class will probably not be able to write letters at the same time, individual students will no doubt find need from time to time to write a formal or business letter in French.

The following are a few suggestions as to how the teacher might incorporate this material into class at various times throughout the year -- Both the teacher and students will no doubt generate other ideas.

A. Requests to French sources for information

B. Invitations to French speaking people to attend a social affair, or to speak to a class or other group

C. Thank-you notes to these persons
Also thank-you notes for various materials, etc., given or lent to individuals or class

D. Answers to advertisements regarding jobs, etc.

E. Orders for books, magazines, newspapers, etc.

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

The following information may be helpful to the teacher in presenting the basic principles to fourth level students.

I. Disposition (arrangement) de l'enveloppe

A. L'enveloppe porte le nom et l'adresse du destinataire.

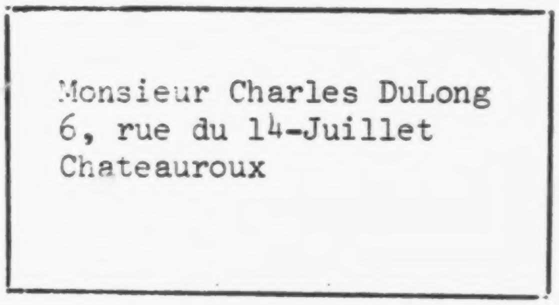
1. Ecrivez toujours sans abrégé Monsieur, Messieurs, etc., avant le nom du destinataire.

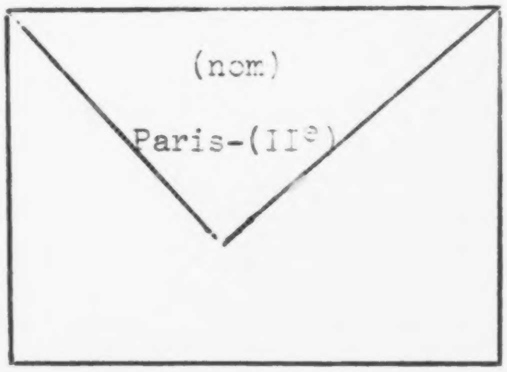
2. Si la lettre est adressée à Paris on met le numéro de l'arrondissement (Paris est divisé en 20 arrondissements administré chacun par un sous-préfet)

3. Si la lettre est adressée en province ou à l'étranger, le nom du département ou du pays étranger s'inscrit en bas, à gauche. (La France est divisée en 90 départements, administrés chacun par un préfet)

B. En général l'enveloppe porte l'en-tête (heading) de la maison(firm).

1. Si elle ne le porte pas, l'expéditeur inscrit son nom au dos de l'enveloppe, en haut. (Voyez ci-dessous)





UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

II. Disposition de la lettre

A. La date et l'adresse de l'expéditeur

1. Le lieu et la date s'inscrivent à droite de la feuille.

a. on emploie l'adjectif ordinal seulement pour le premier jour du mois:
Ex.: le 1er janvier (mais le 21 janvier)

b. on écrit le mois avec une minuscule:
janvier, pas Janvier.

c. On peut écrire la date soit avec l'article, soit sans article le 10 janvier; 10 janvier

2. Le nom et l'adresse de l'expéditeur s'inscrivent en haut, à gauche, ou au milieu lorsque le papier parte un en-tête.

a. Au dessous de l'en-tête, à gauche, on inscrit le référence, c'est à dire, un groupe de lettres ou de chiffres destinés à identifier la réponse:

Ex.: Pb JF/HB
Pb (publicité)=objet de la lettre
JF=initiales de la personne qui a dicté la lettre
HB=initiales de la personne qui a tapé la lettre

(1) on peut aussi mentionner en clair l'objet de cette lettre:

«Votre commande du.... » ou
«Votre réclamation du....»

B. Le nom et l'adresse du destinataire s'inscrivent à droite, au-dessous de la date

a. Après le numéro de la maison, on met une virgule(,):
Ex.: 132, rue Réaumur

b. Indiquez entre parenthèses l'arrondissement lorsque le lieu de destination est Paris, ou le département (aussi entre parenthèses) lorsque le lieu de destination est en province.

c. Le début de la lettre se place à gauche, au bord de la marge:

Ex.:

Monsieur, (notez le virgule, pas deux points)

1. Quand il est suivi du nom propre, Monsieur peut s'écrire en abrégé:
M.__; Messieurs, MM.___; Madame, Mme__; Mademoiselle, Mlle___;

2. Lorsque le destinataire a un titre special, on écrit:
Monsieur le Directeur, ou Monsieur l'Ambassadeur, ou
Monsieur le Président, ou Monsieur le Ministre,
Monsieur le Rédacteur en Chef, ou

3. Dans les lettres commerciales, ne faites pas précéder «Monsieur» (Messieurs, etc.) de l'adjectif «Cher» sauf pour des personnes avec qui vous entretenez des rélations amicales

4. Après la salutation, on met une virgule (pas deux points comme en anglais)

d. Le texte de la lettre elle-même commence au dessous de «Monsieur» un peu plus à droite:
Ex.: Monsieur le Rédacteur en Chef,
Nous avons le plaisir.....

e. La signature se place à droite, au-dessous de la formule de politesse finale.

1. Ne faites pas précéder votre signature de «votre», comme en anglais. Cette expression ne s'emploie que dans des correspondances intimes.

2. Si la lettre est signée par une personne avant un autorisation du directeur, on fait précéder la signature des lettres «p.p.» (par procuration)

3. Si des papiers sont joints à la lettre, on ajoute au bas de la feuille à gauche: p.j. (pièces jointes), puis la liste des pièces.

III. Espèces de correspondence formelle (avec modèles)

A. Invitation et Acceptation
(Invitation formelle)-

Monsieur et Madame de Montour vous prient de leur faire l'honneur d'assister à un bal, donné en l'honneur de leur fille Marie-José, le dimanche huit avril à neuf heures du soir.

M.et Mme de Montour
35 Avenue Hoche
Paris xvi ème.

R.S.V.P.

(Acceptation)

Monsieur et Madame du Panier vous remercient de votre aimable invitation à laquelle ils se feront un plaisir de se rendre.

(Invitation - moins formelle)

Chère Madame,

Voulez-vous nous faire le plaisir de venir dîner à la maison avec M. Chenet le mercredi 8 décembre a 8 h. 30. Nous serions heureux de vous présenter le peintre René Delcourt dont nous vous avons si souvent parlé et qui nous fera l'amitié d'être des nôtres ce soir-là.

Veuillez, chère Madame, partager avec Monsieur Chenet nos voeux les plus sympathiques et agréer les hommages respectueux de mon mari.

Y. Delacroix

(Acceptation)

Chers Amis,

Nous ne savons comment vous remercier de votre charitable pensée. Nous acceptons donc votre invitation de grand coeur, mais à une condition sine qua non: c'est que vous nous permettiez d'apporter un pâté et quelques bouteilles de vin.

Quant à l'heure du départ, fixez-la aussitôt que vous voudrez. Nous nous levons tous très facilement; il fait si bon le matin à la campagne! Et il vaut mieux éviter la foule en rentrant de bonne heure.

Encore une fois mèrci, et, d'ici à dimanche, recevez, chers amis notre meilleur souvenir.

Germaine Leclerc

(Refus)

Chère Madame,

A mon grand regret, il me sera impossible de me rendre à votre aimable invitation le mardi 17 février. Je serai à ce moment-là en Touraine, à l'occasion du mariage de la fille d'une vieille amie.

Mais dès mon retour j'organiserai une réunion d'amies chez moi, et j'espère que votre présence compensera pour moi le chagrin de ne pas pouvoir être près de vous mardi.

Veuillez recevoir, chère Madame, l'expression de mes meilleurs sentiments.

J. Ponthiez

B. Lettre de remerci

Chère Madame,

Je tiens à vous remercier de l'aimable attention que vous ave eue en m'envoyant le charmant cadeau que j'ai reçu. Ce tableua me fait d'autant plus plaisir qu'il est ravissant dans le cadre de mon studio.

Je vous prie de croire à l'expression de mes sentiments de sincère amitié.

Renée Beaujoli

C. Demandes d'emploi

Monsieur le Directeur,

Je me permets de solliciter la situation actuellement vacante dans votre Maison et qui fait l'objet de votre annonce parue dans LE FIGARO de ce jour.

Veuillez trouver ci-joint mon curriculum. Je désirerais gagner 50.000 F par mois pour débuter, avec expoir d'avancement par la suite.

Si vous voulez obtenir quelques renseignements à mon sujet, je vous serais obligé de vous adresser à M.C. BERTRAND, l'un des directeurs commerciaux de la maison X... sous les ordres de qui j'ai travaillé pendant quatre ans. M. BERTRAND vous dira lui-même que le service dont j'étais spécialement chargé a été supprimé, au printemps dernier, pour transformations dans l'organisation de la société. M. BERTRAND m'a proposé en compensation une situation de représentant dans la maison, mais je préférerais continuer à m'occuper de la comptabilité et de la vente.

Dans l'espoir d'une réponse favorable, je vous prie d'agréer, Monsieur le Directeur, l'expression de mes sentiments respectueux.

P. Gaudier

D. Demande de renseignements

Monsieur,

Nous vous remercions infiniment des renseignements au sujet de l'enseignement français que vous nous avez envoyés récemment.

En ce moment nous préparons à faire une étude du gouvernement français. Nous vous serions obligés de nous faire parvenir dès que possible des articles, des brochures, et d'autres renseignements à propos de ce sujet.

Avec nos remerciements, veuillez agréer, Monsieur, nos salutations respectueuses.

E. Commande

Monsieur,

Veuillez me faire parvenir votre livre: MONTRÉAL, 1969 pour m'aider dans une étude des villes de Canada.

J'inclus $1.00 (en chèque)
(en mandat)

Veuillez agréer, Monsieur, mes sincères salutations.

F. (pour le professeur - une lettre modèle, pour une demande de renseignements -- lettre de recommendation)

Monsieur,

Nous avons bien reçu votre lettre du 20 février et nous empressons de vous fournir les renseignements que vous nous demandez.

M. Charles Dulong a bien été employé dans notre Maison de 1965 à 1970, et d'abord comme vendeur pendant deux ans, ce qui lui a permis d'acquérir des connaissances techniques sérieuses et de montrer d'incontestables qualités. Cette période d'initiation terminée, nous avons jugé qu'il pourrait rendre de meilleurs services encore dans la branche de la représentation. En effet, il a su développer rapidement notre clientèle dans les départements des Bouches-du-Rhône et du Var. Il nous a quittés en 1970, à la suite de son mariage, pour aller habiter Châteauroux. Nous avons vivement regretté ce départ. M. Dulong avait de grandes qualités professionnelles et son caractère agréable le rendait sympathique à tous.

À notre avis, M. Dulong sera fort capable de tenir le poste que vous proposez.

Nous vous prions de croire, Monsieur, à nos sentiments distingués.

Le Chef du personnel,

M. Petit

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

IV. L'introduction

A. Pour l'introduction, abordez directement le sujet. Dans une lettre non-commerciale, il est parfois considéré comme peu poli de commencer par "Je" or "Nous." N'hésitez pas à le faire dans une lettre commerciale.

Exemple: Monsieur,
Nous avons l'honneur de vous informer que...

B. Remarques que vous pouvez employer dans l'introduction (équivalents anglais):

1) Veuillez avoir l'obligeance de m'envoyer...(Kindly send me)

2) Vous trouverez ci-inclus un mandat-poste de...

3) J'ai l'honneur de vous envoyer ci-inclus un cheque de... sur Paris (I am enclosing a check for... on Paris)

4) Nous avons l'honneur d'accuser réception...
(We acknowledge receipt...)

5) En réponse à votre lettre du 20 octobre, nous avons la satisfaction de pouvoir vous apprendre que...

6) Je vous remercie infiniment de m'avoir envoyé...
(Thank you very much for sending to me)

V. La conclusion

A. Pour la conclusion, employez une expression très simple que vous pouvez enchaîner avec la formule de politesse --

Exemple:

Dans l'attente de votre réponse, je vous prie d'agréer, Monsieur, l'expression de mes meilleurs sentiments.

→ Évitez l'expression parfois employée par les Français et qui est mauvaise: «Veuillez agréer, Monsieur, l'expression de mes salutations distinguées.»

→ Dites seulement: «Veuillez agréer, Monsieur, mes salutations distinguées.» A un supérieur ou à une personne plus âgée que vous, «sentiments respectueux et dévoués» conviendront mieux.

B. Remarques que vous pouvez employer pour la conclusion:

1) Veuillez agréer, Monsieur (Messieurs, Madame, etc.), l'assurance de mes sentiments respectueux.

2) Agréez, Monsieur, mes sincères salutations.

3) En attendant, recevez, Madame, mes salutations distinguées.

4) For a President: Veuillez agréer, Monsieur le President, l'hommage de mon profond respect.

5) For an Ambassador: Veuillez agréer, Monsieur l'Ambassadeur, l'assurance de ma très haute considération.

VI. Vocabulaire spéciale

affranchir -- to put stamps on
l'affranchissement -- postage
chez
aux bons soins de   in care of
faire suivre -- please forward
par avion -- air mail
Poste Restante -- Post Office Box
le timbre -- postage stamp
accuser réception d'une lettre -- to acknowledge receipt of a letter
le récépissé -- receipt of registration
recommander -- to register a letter; to send by registered mail
un mandat-poste -- postal order; (money order)
le télégramme -- telegram
un abonnement -- a subscription(to newspapers,magazines,theatres,etc.)
abonner -- to subscribe for or to
fournir des renseignements -- to supply information
Pouvez-vous m'informer sur....?
d'avance -- in advance
une commande -- an order
le prix courant -- the current price
colis postal -- parcel-post package
par retour du courrier -- by return mail
sous pli séparé -- under separate cover
ci-inclus -- enclosed
P. J. (pièces jointes) -- enclosures
une place -- a position (job)
l'emploi -- employment

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

Explication Supplémentaire à propos des formules de politesse

The writing of a business letter is a particularly delicate and subtle matter. There are more gradations of esteem and familiarity than in English.

In French, at the stage of greatest remoteness, or respect, you start with Monsieur (or Madame or Mademoiselle) on a line by itself, never abbreviated, usually near the center of the page instead of being towards the upper left, and followed by a comma. Only very gradually, and perhaps never, will you work up to Cher Monsieur (Chère Madame, etc.); then rarely to Cher Ami (Chère Amie) or Mon cher Jean (Ma chère Jeanne). If you are addressing someone with a professional title, as Minister, Doctor, Professor, then you start with Monsieur le Ministre (le Docteur, le Professeur).

The mode of address which you have used at the beginning will be repeated in the closing of your letter, a much more elaborate affair than in present-day English. The variety of formules from which you may, and must, choose in French will remind you of the "I beg you, Madame, to believe me your most humble and obedient servant."

'Croyez, chère Madame, à l'expression,' or 'Veuillez agréer, chère Madame, l'expression de mes sentiments distingués (dévoués, les meilleurs)' is the most frequently found form of closing. If you are writing to someone who is distinctly your superior or from whom you are asking a favor, you might use... 'mes sentiments respectueux.'

If writing to an official for some permission or other, you may start out after the salutation "J'ai l'honneur de solliciter de votre haute bienveillance la permission de...'

If you are writing to acknowledge a letter, "J'ai l'honneur d'accuser réception de votre lettre du 16 janvier' ('I am pleased to acknowledge receipt of your letter of the 16th of January'); or more simply, 'Je vous remercie de votre lettre...'

If you are requesting an appointment with someone you do not know, you might say 'Seriez-vous assez aimable pour m'accorder un rendez-vous...' or 'Je vous serais reconnaissant de bien vouloir m'accorder...' If, however, you are writing to someone whom you do know reasonably well you could use 'Ayez la bonté (l; amabilité) de m'accorder...' Or more familiarly still 'Vous serez bien gentil de...' A polite command would be 'Vous voudrez bien (me téléphoner, me dire ce qu'il en est, etc.).

(The above explanation is from Cassell's Beyond the Dictionary in French by Michel and Eleanor Levieux -- p. 122. Publisher, Funk and Wagnalls (one copy ordered for every senior high school)

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

INFORMAL LETTERS

I. Salutations:

A. To acquaintances or friends with whom one uses a title:
Cher Monsieur Seurat,
Chère Madame,
Chère Madame Seurat,

B. To friends:
Mon cher ami,
Ma chère amie,
Mon cher Jean,
Ma chère Nicole,

II. Opening remarks:

ta
Je suis confus d'avoir tant tardé à répondre à votre . . .
heureuse ta
J'ai été très heureux de recevoir votre gentille lettre . . .
te tes
Je vous remercie infiniment de vos bons souhaits . . .

III. Concluding remarks, good wishes, etc.: (English equivalents)

Faites toutes mes amitiés à Claudine. (My best regards to Claudine)
Mes bonnes amitiés à...Mes meilleures amitiés à, , (My /best/regards
tc...
Bien des choses de ma part à ... (My best regards to ...)
Ma soeur me prie de vous saluer de sa part.(My sister asks me to send you her regards.)
Jacques me charge de vous serrer la main de sa part.
Ma mère me charge de vous dire mille choses aimables de sa part.
Dites bien le bonjour de ma part à... (Give... my regards)
Ma mère se reppelle à votre bon souvenir.
Veuillez me rappeler au bon souvenir de votre soeur.
J'espère que tous vos parents sont en bonne santé.

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

IV. Closing forms:

These are given in order of intimacy. They may be placed at the en
of the last paragraph or on the line below, as in English.

Je vous serre cordialement la main.
Je vous prie de me croire votre ami(e) bien sincère.
Bien cordialement à vous.
Bien à vous.
Tout à vous.
Cordiale poignée de main de votre bien devoué(e)
Votre ami(e) bien sincère.
Votre tout devoué(e).
Bien affectueusement à vous (toi).
À vous de tout coeur.
Je vous (t') embrasse de tout coeur.
Ton fils affectionné.
Ta fille affectionnée.
Ton père qui t'aime.
Mille (bons) baisers.

5

SUPPLEMENT TO UNIT

Supplement: Christmas-New Year Season greetings

The following are typical verses found on greeting cards in French. Although the French generally send New Year's wishes via the visiting card (carte de visite) during the entire month of January, it is common for greeting cards to be sent, expecially to/from American acquaintances or among French-speaking people living in the U.S.

1) Meilleurs Voeux de Noël! Bonne Année!

2) Joyeux Noël et Bonne Année

3) Meilleurs voeux pour Noël,
Chaleureux et sincères,
Les voeux qu'on se rappelle
Pendant l'année entière!

4) Meilleurs souhaits pour Noël et le Nouvel An

5) Ayez un gai, joyeux Noël
Et que l'an nouveau qui s'avance
Vous apporte bonheur, abondance
Et toutes les faveurs du ciel

6) Que Noël et la Nouvelle Année
vous soient la promesse
de jours de bonheur,
de paix et de santé.

Teachers may also encourage students to look in card and gift shops for other greeting cards in French -- birthday, anniversary, etc.

UNIT ON CORRESPONDENCE CONT'D. - Wendy Goldberg

ACKNOWLEDGEMENTS

Acknowledgement is made to Mrs. Betty Brunstein, Northwestern High School, for her original unit on letter writing.

Also, acknowledgement is made to the Manuel de Français Commercial (listed below as a reference) from which much of the information concerning formal correspondence was taken.

References:

1. Intermediate Conversational French, Harris and Lévêque. Holt, Rinehart, Winston, 1960, pages 167,178

2. A-LM French:

   Levels II, III, IV

3. Manuel de Français Commercial à l'usage des étrangers, 1958, Gaston Mauger et Jacqueline Charon (Librairie Larousse), 17 Rue Montparnasse et Boulevard Raspail, 114 Paris - VI^{e}

4. Cassell's Beyond the Dictionary in French
   by Michel and Eleanor Levieux
   (1967)
   Funk and Wagnalls, New York
   (one copy per school has been purchased.)

The Teaching of Poetry -- French IV

Sources: ALM text, Variété, Choix de Poésies, Croquis Parisiens, Mauger

Cynthia Perkins

Since poetry above all other forms of literature "loses in the translation", the final aim in teaching it should be the ability to read, understand, and appreciate a poem in French. This aim, however, cannot be realized for any but the simplest of poems without some preliminary study and explanation, in French as far as possible, in English (briefly) if necessary for comprehension.

For an eleventh grade class, especially if their interests lie more in the concrete then in the abstract, it may be sufficient to read several of the easier poems for the pleasure of sharing the music and the emotion of the poet. At the other extreme, mature, thoughtful students can stretch their minds and achieve real growth by learning to appreciate "Le Cimetière Marin" of Paul Valéry, to be found in Mauger. The teacher must decide the depth of study appropriate to each class.

Choix de Poésies with its accompanying record is most helpful in all aspects. Parts of Introduction à la Versification, including the first paragraph on page ix and the last one on page xx, can be summarized and duplicated by the teacher for distribution to the class. Minimum terms to be learned, so that the poems can be analyzed in French, should include: le pied, le vers, la strophe, la rime, le rhythme, and the explanation of e muet in poetry. A more detailed study might include: la césure, la rime riche, le vers blanc, le vers libre, l'alexandrin, le sonnet, la ballade, etc. Particularly helpful in Choix de Poésies are the explications in French preceding each selection. With their help, interested students can do further reading on their own.

Class discussion. Since most of the poems likely to be read are lyric in mood, certain kinds of questions are usually applicable: Comment le poète se sent-il? Pourquoi? Qu'est-ce qu'il trouve de beau? de bon? de mal? Cherchez des vers particulièrement musicaux, des images frappantes. Quel est l'effet du rhythme? (As in "Chanson d'Automne", for example.) du langage? (As in "Mots" by Queneau -- a good point de départ for the study of poetry, by the way.) des répétitions? ("Barbara," by Prévert) du son pur? ("Les Djinns," Victor Hugo.) Quelle est la signification de la vie du poète? (François Villon, Baudelaire, etc.) de l'époque? ("Paris" by Supervielle.) du titre? ("Et un Sourire" by Eluard.) de l'endroit? ("Adieux à la Meuse" Péguy in Mauger). Choix de Poésies gives thumbnail biographies of the principal poets.

Reading poetry aloud is not only the best way to appreciate the fact that it should have "de la musique avant toute chose" (as Verlaine said); it is also an excellent way to improve one's French accent. Each student maychoose a short poem he likes, listen to the tape or disc several times, practice it at a recording booth, and then record it on a class tape. He may be pleasantly surprised at his own voice. Having read the poem through this many times, he is well on the way to memorizing it. Completing this task, then would be the final step in making one piece of French Poetry his own.

Teaching "Le Pont Mirabeau" by Apollinaire

The teacher may introduce the poem by some preliminary remarks, such as the opening of the explication on page 174 of Choix de Poésies: "Ecrit en 1912 au moment de sa séparation d'avec Marie Laurencin. Le pont Mirabeau, à l'ouest de Paris, mène à Auteuil et au Bois de Boulogne. C'est un des poèmes d'amour les plus connus d'Apollonaire, d'une simplicité trompeuse. Son thème favori,l'écoulement du temps, est assimilé ici de vers en vers à l'amour enfui, à l'eau du fleuve." Then play the record or read the poem aloud. To aid understanding, ask questions such as: Comment se sent-il, triste ou heureux? Pourquoi est-il triste? Qu'est-ce qui passe? (Trois choses, l'eau, le temps, l'amour.) Qui reste? Quel est l'effet de supprimer la ponctuation?

Read again aloud, slowly, stanza by stanza, pausing for the class to ask questions if they do not understand. Note the tense of venait, line 4. Stanza 3 may be clear if it is read once in normal prose order: "L'onde si lasse des éternels regards passe sous le pont de nos bras." C'est-à-dire, "le pont formé par nos bras enlacés" (Croquis Parisiens, p. 15.) Finally, repeat the poem on the record.

A class studying poetry in depth could find examples of refrain, repetition, etc., as indicated in the explication, p. 174, including e muet forming a foot. This poem is admirably suited to being read aloud by students and perhaps memorized.

Additional activities:
Compare this with other poems on the Seine, such as "Chanson de la Seine," Prévert, in Croquis Parisiens.

Listen to (and sing) "La Seine." One good recording is in the album Magnifique - Jacqueline François, Philips PCC-200.

Find pictures of the Seine and its bridges.

Read about Apollinaire's association with contemporary artists, and his place in literary movements.

LE PONT MIRABEAU -- Guillaume Apollinaire

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Les mains dans les mains restons face à face
Tandis que sous
Le pont de nos bras passe
Des éternels regards l'onde si lasse
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

L'amour s'en va comme cette eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'espérance est violente
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure
Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Alcools, 1913

SUPPLEMENT

This supplement to the Level IV Guide contains some enrichment materials used by Level IV teachers, and descriptions of a few of the activities.

The magazines, Match and Top, for example, are a rich source of material of interest to students. It is hoped that teachers have not discarded these periodicals over the past several years, as some of the articles they contain are of more than passing interest.

A few provocative articles, as used by Mrs. Perkins, have been included here. Quoting Mrs. Perkins:

> "The French IV class augmented its use of Dostert and Variété with extensive use of articles in Match and Top. Whenever a student reported on a topic of particular interest to the class, the teacher duplicated a résumé of it for everyone. This formed the basis of discussion. The articles here attached were among their favorites."

Teachers may use these articles as a source of ideas for panel discussions, reports, class discussions, etc. Some correlate well with several of the Conversations in A-LM Four.

French IV -- Central High School -- 1968-69

Cynthia Perkins

Probably the most pleasant long-term project was the one on French painters of the nineteenth century. The students looked over library books (mostly in English, unfortunately) on art and each chose an artist for individual study. Using those books for the pictures and Image de la France* and whatever else was available in French for information, each student prepared an oral report on his specialty, illustrated with the books and two bulletin boards covered with prints from the National Gallery and other sources. At the end of the series, the entire class made an early departure from school one afternoon and went in private cars to the National Gallery of Art to see the originals. Of course we tried to keep our comments and conversation in French as far as possible! The next day each student wrote a composition on which picture he would most like to have at home, or which artist he would most like to have known personally.

This project happened to be timed so as to let the French III students take advantage of the prints in the room when they were doing the activity on paintings connected with Intermediate Conversational French. Even the Level II's, who were studying demonstrative pronouns, could answer such questions as, "Aimez-vous mieux la peinture de Cézanne ou celle de Monet?"

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* Image de la France, by Denoeu. Indianapolis. D.C. Heath, 1963.

French IV Projects - 1968-69

Wendy Goldberg-Bladensburg Senior High School

A. Each student was responsible for doing a "research-seminar" project on an aspect of civilization/culture (contemporary)...
In addition to handing in a written paper, the student presented the results of his research to the class during one or two class periods...
Instead of a written exam, the other students wrote a short paper related to the topic and these were graded, and returned to the students later - for correction - sometimes we corrected the errors as a group in class... using the overhead projector and dittoed copies of excerpts of the papers (with errors)...
On May 19, this class, plus a few selected seniors in French III classes, visited the French Embassy - where they "interviewed" and discussed with a gentleman there various aspects of French politics, contemporary trends in literature and films, French relations with the United States and other parts of the world, and current educational, economical, cultural, and political events, problems, affairs, etc. Although some of the initial discussion was in English, the majority of the conversation was in French with most students understanding nearly all of the comments

B. We also studied history and literature from the middle ages through the 18th Century... The selections chosen included plays, essays, poems, fables, short stories, "pensées," and often the ideas relating to contemporary society lent themselves nicely to class discussions...
Formal essay-type exams were given on this material...

C. As in French II and III classes the important current events were emphasized and discussed... although in more detail than in Levels II and III.

D. One book report was required each quarter - students reported on these both in written forms and orally... (One of the more popular selections was Symphonie Pastorale - Gide) ...

L'ENSEIGNEMENT

(Three week Unit) - Anne Bitterman-Crossland Senior

Purpose of unit: To learn about French education and to be sufficiently informed about current thinking in American education so that some comparisons can be made.

Required Reading: Cours Moyen, Dostert, Chapter 3

La France Actuelle, Bauer, Chapters 24,25,26

La France Moderne, Bégué, Chapter 13

La France et les français, Brodin, Chapters 9,10

Village in the Vaucluse, Wylie

A chapter from John Holt's book: How Children Fail - 1964- Pittman Publ. Corp., and several current articles from Saturday Review, Life, Look, Paris Match, etc.

Optional Reading: Clippings from French newspapers and magazines and material on specific areas of education in America that the students found in the library.

Extra material consisted of a bulletin board on education in the two countries, some pamphlets on hints for preparing for the baccalaureat, and a chapter from a book on American life as seen by a Frenchman (this is a paperback used in an American civilization course taught in France).

Requirements for each student:

1. Complete the required reading
2. Prepare a vocabulary of educational terms that you've found in your reading
3. Write a two-page paper on what you've learned from your reading--observations, impressions, etc. Be subjective.
4. Choose some aspect of French education which interests you and with two or three others in the class prepare some type of presentation of this subject--panel discussion, skit, etc.
5. Be prepared to take the "dictée" from Dostert at the end of the unit.

Evaluation of unit: There was a great deal of interest shown by the students in this subject. They were amazed at the current trends in American education that they didn't know about, and it stimulated much thought in comparing our system with that of France. They all expressed gratitude for the freedom of expression that our system offers, and the ability to criticize freely what they don't like. Correct grammar on a paper expressing their own views seemed more important to them than in previous writing and assignments.

LOISIRS - Neuvième série, février 1966

Petit Vocabulaire Argotique de l'étudiant français

une vache ou peau de vache: se dit d'un professeur très dur, très sévère

une bonne pâte: se dit, au contraire, d'un professeur sans sévérité

un pion ou une pionne: individu chargé, dans les écoles, de surveiller les études

une boîte: le lycée ou le collège

une boîte à curés: façon peu respectueuse de désigner les collèges tenus par des prêtres ou des religieux

les Jèzes: beaucoup de collèges religieux pour garçons sont tenus par des Pères Jésuites et c'est ainsi que sont surnommés ces derniers

une boîte à bachot: école où se prépare surtout l'examen du baccalauréat (appelé aussi bac ou bachot)

bachoter: étudier intensément le programme du baccalauréat dans le but d'obtenir cet examen, sans se soucier d'acquérir une culture

ramasser une banane; être collé; se faire étendre: échouer à un examen

un chouchou: un élève que le professeur préfère et qu'il favorise

un fort en thème: élève ou étudiant qui réussit très bien les thèmes latins ou grecs, mais qui manque trop souvent de fantaisie

un matheux: élève ou étudiant très sérieux, que passionne exclusivement, semble-t-il les mathématiques

être polarisé: ne penser qu'à une chose; par exemple, ne penser qu'à ses études et parler uniquement de celles-ci

calé: se dit d'un étudiant très brillant

bûcher: bosser; étudier beaucoup

une colle: dans les lycées et les collèges, c'est une punition qui contraint un élève à venir en classe en dehors des heures de cours

décrocher un examen: réussir à un examen

sécher un cours: ne pas aller suivre un cours

sécher: ne pas savoir répondre à une interrogation ou à un examen

LOISIRS CONT'D.

souffler: donner à un autre élève, sans que le professeur ou le surveillant s'en aperçoive, la reponse à une question.

Cynthia Perkins - Central H.S.

La Révolte de la Jeunesse*

Les mouvements extrémistes de toute nature n'entrainent à coup sur qu'une faible minorité de la jeunesse occidentale. Tous les éducateurs certifient le réalisme, la vision vigoureusement pragmatique de la masse. C'est la raison même pour laquelle le conformisme réagit avec un maximum d'intensité dans les pays de l'ordre public et du bonheur matériel: la Suède, la Hollande, l'Allemagne de l'Ouest...

Tout ce qui concerne la jeunesse est d'une importance suprême. Seraitelle encore plus faible, la minorité non conformiste mériterait d'être considéré avec attention, respect et anxiété.

Le versant négatif de sa pensée est clair. Elle condamne la société soviétique comme la société bourgeoise: l'organisation industrielle, la discipline sociale, l'aspiration aux richesses matérielles, la salle des bains, et, dans les expressions les plus extrêmes, jusqu'au travail. Autrement dit, elle répudie l'Occident.

L'alternative de l'Occident est l'Orient . . . Le rêve est plus réel. La mendicité est plus saine que le labeur. Sans peut-être qu'ils en aient conscience... c'est vers cette conception de la vie que les jeunes enfants perdus de l'Occident sont tournés.

Tout est respectable. Mais tout n'est pas sensé. Les assises des civilisations sont inamovibles. Le marxisme a triomphé dans la moitié de l'Europe, et l'on s'aperçoit, cinquante ans après, qu'il coulait parallèlement avec le liberalisme et qu'il finira par s'y jeter. A plus forte raison, n'est-il pas possible de supplanter l'Occident par l'Orient. Pas plus qu'il n'est possible de calquer l'Orient sur l'Occident.

C'est pourquoi, et malheureusement, la révolte des jeunes dans son expression actuelle ne conduit à rien. Elle ne fait que donner une vibration nouvelle aux phraséologies anciennes. Droit, gauche, sont devenus des mots totalement vides de sens dans les sociétés modernes. Les seuls vrais révolutionnaires, au sens occidental du terme, sont les créateurs d'abondance parce que l'abondance est la grande force égalitaire. L'émancipatrice par excellence, le support indispensable de la liberté. Main la jeunesse physiologique des cerveaux ne les préserve pas d'être, eux aussi, prisonniers dans l'imagerie du passé.

Le monde occidental attend un jeune leader, un jeune penseur, qui affranchirait ses contemporains des formes routinières du progressisme, qui leur apporterait une conception réaliste et dynamique du monde. John Kennedy est mort trop tôt pour qu'on sache s'il était digne de remplir ce rôle. Personne encore ne se dessine pour combler le vide qu'il a laissé.

Dans les pays de l'Est européen, la situation est plus simple. Elle est plus dangereuse. La jeunesse, tout simplement, est ivre de liberté, redoutable, explosif.

---*Match*, 27 avril 1968

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* May be used in conjunction with A-LM IV Conversation of Unit 38, p.99-100; and most especially with Conversation of Unit 41, p. 171-172.

Cynthia Perkins - Central H.S.

La Revolte de la Jeunesse

"Quand la jeunesse a froid, le monde entier grelotte."

"A quoi bon, pensent-ils, des études si longues, si ingrates?"

"Le bonheur des hommes au bout du progrès: un mirage."

"Bougeons d'abord. La théorie du mouvement viendra après."

Peut-être est-elle impossible cette vie changée dont ils rêvent? Personne n'en sait rien. Et quand même leur tentative de briser le cercle vicieux dans lequel nous, leurs aînés, nous sommes laissé enfermer, devrait se solder par un échec, au moins serait-il de bonne politique de leur en laisser porter, comme ils le réclament, leur part de responsabilité.

---Match, 18 mai 1968

LOISIRS, Numéro 9 - onzième série

Incoyable! Nouvelle révolutionnaire

par Jean Beaucairê

-- Il n'y a plus de morale! criait le père. Je vous mets à la porte, mon fils, car vous me faites honte. Moi, qui ai participé, ou du moins assisté du loin, il y a quelques années à la prise de la Bastille, j'ai un fils qui se donne des airs effémines!

Le citoyen Béoffe se faisait beaucoup de souci pour son fils. Il aurait pu être heureux. Il jouissait d'une fortune considérable qu'il avait gagnée facilement mais honnêtement, en faisant du commerce. Et voilà maintenant que son fils refusait de travailler.

-- Dehors! hurla de nouveau le père. Si vous vous contentiez d'être seulement paresseux, je pourrais peut-être fermer les yeux... Mais non content de ne rien faire, vous vous rendez ridicule! Et à votre mère, y songez-vous, mauvais fils? Incroyable!

-- Incoyable, père, réctifia nonchalamment le fils dont l'audace était grande. Il faut dire "incoyable" et non pas "incroyable." Votre prononciation du "r" est vulgaire. Veuillez m'excuser, père!

Là, le père jura. Cette fois, il fut véritablement vulgaire. Etait-ce possible? Non, jamais, à aucune époque, on n'avait vu semblable décadence dans les moeurs.

Sans doute, le père, riche, avait-il trop gâté son enfant. Et celui-ci, maintenant, passait son temps à épater les bourgeois... Il s'habillait d'une manière grotesque. Il portait un habit fort long. Sous l'habit, une culotte qui se boutonnait sur le genou. Au-dessus du menton, une énorme cravate blanche. Et sur la tête, un bicorne placé de travers. Mais ce n'est pas tout! Ce que le père ne pardonnait pas, c'était les longs cheveux qui tombaient sur le cou. Des cheveux en "oreilles de chien." disait-on!

Le fils du citoyen aimait les parfums. Derrière lui, traînaient des odeurs...

Daignait-il parler? Il prenait une voix efféminée. Dans certains mots, il éliminait les "r" dont la prononciation est trop fatigante. "C'était incoyable!" Beaucoup d'autres consonnes aussi étaient éliminées ou remplacées par des "z".

-- J'ai dit: dehors! tontruait le père qui avait de la suite dans les idées. Vous êtes grotesque dans votre tenue, dans vos manières, dans votre langage.

Le fils du citoyen Béoffe sortit. Il attendit que la colère paternelle s'apaisât, puis il rentra.

Les années passèrent... En prenant de l'âge, le fils du citoyen Béoffe devint un bourgeois conformiste qui pensa à gagner de l'argent et à s'habiller sombrement.

Vocabulaire

les Incoyables -- jeunes dandies royalistes qui, sous le Directoire, affectaient de ne pas prononcer les "r". Cette mode fut, croit-on, lancé par un chanteur.

Mettre quelqu'un à la porte -- le chasser

les moeurs -- coutumes, habitudes

épater -- étonner

tonitruer -- crier très fort.

Questions

Y a-t-il une ressemblance entre le fils du citoyen Béoffe et les jeunes hommes d'aujourd'hui?

Les jeunes révolutionnaires, deviennent-ils d'habitude conformistes en prenant de l'âge?

Etes-vous conformiste ou révolutionnaire? Qu'est-ce que vous serez à l'âge de 40 ans?

Compare Unit 34
Conversation, page 1,
A-LM Four

Ma chère Marie, reviens

Une mère américaine du Wisconsin écrit à sa fille à Paris:

Cynthia Perkins-Central High School

Marie chérie,

Nous avons bien reçu ta lettre et nous sommes vraiment déçus que tu ne dises rien au sujet de ton retour. Ca fait plus de deux ans que tu es là-bas et ton père et moi, nous nous faisons du mauvais sang à cause de toi. Comme nous te l'avons déjà dit si souvent, ton père et moi, Paris n'est pas un endroit très sûr pour les jeunes filles. Certaines histoires qu'on nous a racontées à ce sujet et les articles que nous avons lus dans les journaux sont vraiment épouvantables.

Je n'ai pas besoin de te dire que tous les gens d'ici sont scandalisés que tu sois toujours là-bas. Ils ne le disent pas ouvertement, mais ils te soupçonnent de mener une vie coupable. Quelques amis à moi m'ont raconté que certaines gens qui autrefois pensaient beaucoup de bien de toi trouvent maintenant que tu es, pour ainsi dire, légère.

Encore l'autre jour, Alice Summers m'a dit pendant notre partie de bridge du jeudi: "Helen, comment peux-tu permettre à Marie de vivre à Paris? Les Connelly en reviennent et les histoires qu'ils racontent te feraient dresser les cheveux sur la tête."

Je sais que tu ne fais rien qui nous ferait rougir, ton père et moi,mais tu connais les gens d'ici. Ce n'est pas facile de prendre ta défense. Je n'en dirai pas plus. C'est une affaire à régler entre toi et ta conscience.

Ici toute la ville est en émoi depuis quelques semaines. Harvey Wetheridge, celui qui avait autrefois la station-service près du Boulevard Washington, a tué sa femme dimanche dernier. On l'a arrêté pour homicide volontaire. Ci-joint les coupures du journal. Il paraît qu'elle était la maîtresse de Carlton Smith; je crois que tu es allée à l'ecole avec lui, ou est-ce que c'etait ton frère? Harvey a dit, en sortant du prison, qu'il tuerait egalement Carleton, mais ton père croit qu'il était bien bête de le dire, car ça ne l'avancera pas au tribunal...

Au collège, il y a eu de la casse. Une bande de jeunes voyous des quartiers sud ont troublé un bal au collège et guand M. Pemberton -- le nouveau directeur, tu sais -- leur a dit de s'en aller, un des garçons a sorti un couteau et l'en a blessé. Puis, il y a eu une bagarre entre les voyous et les collégiens et ils ont tout démoli au gymnase. Trois personnes ont été hospitalisés (Ci-joint une autre coupure.)

M. Schneider, du Sam's Drug Store, a été attaqué l'autre soir: on l'a délesté de 50 dollars.

Autre nouvelle triste: Pop Carroway s'est suicidé. Il paraît qu'il avait détourné de l'argent à la banque et on avait vérifié ses comptes. Nous avons été consternés car Pop était très estimé en ville. C'était à cause d'une amie qu'il avait à Lincoln.

Cynthia Perkins - Central H.S.

Samedi soir, il y a eu une collision de voitures au carrefour des Quatre Coins et quatre personnes (aucune n'est de chez nous) ont été tuées. D'après ce qu'on dit, des étudiants de l'université fêtaient une victoire de basketball; ils étaient complètement ivres et ils roulaient à 130 kilomètres à l'heure. Ils ont heurté une voiture de Californie. Ton père et moi, nous avions traversé le carrefour une heure auparavant et nous sommes contents d'être encore en vie.

C'est tout pour aujourd'hui. Encore une fois, chérie, réfléchis et reviens. Ton père et moi, nous nous faisons du mauvais sang à cause de toi. Je te l'ai déjà dit et je te le répète: Paris n'est pas pour les jeunes filles seules.

Affectueusement,
Maman

(Dear Mary, Come Home - by Art Buchwald)

c 1958 Art Buchwald. Reprinted and translated with permission of the New York Herald Tribune. (See also La France Actuelle)

1. Ecrivez la réponse de Marie à sa maman,
2. ou écrivez une lettre d'une mère française à sa fille à New York,
3. ou écrivez le dialogue entre Marie et ses amis à Paris au sujet de la lettre.

Cynthia Perkins - Central H.S.

Dialogue - La Circulation - La France Actuelle, page 106*
(vocubulary of insult - page 67 - La France Actuelle)

I. Dites-lui qu'il est très rosse. Response Ce que tu peux être rosse!

1. Dites-lui qu'il est très impoli.
2. Dites-lui qu'il est très grossier.
3. Dites-lui qu'il est très snob.
4. " " " " " bête.
5. " " " " " fier.
6. " " " " " bourgeois.
7. " " " " " vulgaire.
8. " " " " " blasé.
9. " " " " " paysan.
10. " " " " " désagréable.

Dans une rue de Paris, un automobiliste fait une fausse manoeuvre et provoque un embouteillage.

Premier automobiliste: -- Mais rangez-vous donc! Bon sang de bon sang!
Monsieur Pressé: -- Quoi? Me ranger? Elle est bien bonne!
Deuxième automobiliste: -- Il faut être complètement fou pour faire une idiotie pareille!
M. Pressé: -- Pas plus fou que vous!
Un agent de police: -- Alors?
M. Pressé: -- Alors quoi?
L'agent: -- Vous ne pouvez pas faire comme tout le monde?
M. Pressé: -- J'étais dans mon droit. Le feu était au vert.
L'agent: -- Vos papiers, s'il vous plaît.
M. Pressé: -- Les voici. Je suis en règle, moi, vous voyez?
L'agent: -- Je me vois obligé de vous dresser une contravention.
M. Pressé: -- Quoi? Une contravention?
L'agent: -- Je ne fais que mon métier. Le règlement, c'est le règlement.
M. Pressé: -- Mais c'est absolument grotesque, c'est stupide, c'est --
L'agent: -- Pour les doléances, addressez-vous à la Prefecture. En attendant, dégageons la voie.
M. Pressé: -- Je dégage! Mais vous me le paierez cher, mon ami. Vous allez voir. J'ai le bras long.

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* La France Actuelle, C. Bauer. Boston. Houghton Mifflin

At least one copy is in French Department of each senior and junior-senior high school.

Cynthia Perkins - Central H.S.

Même scène à New York

L'agent: -- Bonjour, Monsieur.
M. Pressé: -- Bonjour, Monsieur l'Agent.
L'agent: -- Ça n'a pas l'air de marcher, hein? Vous savez pourquoi je suis ici?
M. Pressé: -- Pour régler la circulation.
L'agent: -- Il serait plus juste de dire que je suis là pour que la circulation ne s'arrête pas. Pas vrai?
M. Pressé: -- Oui, Monsieur l'Agent.
L'agent: -- Vous voyez ce qui arrive quand on n'obéit pas aux signaux?
M. Pressé: -- Je sais, Monsieur l'Agent.
L'agent: -- Eh, bien au prochain feu vert, je vous ferai signe de tourner à gauche et de disparaître le plus vite possible.
M. Pressé: -- Oui, Monsieur l'Agent.

Cynthia Perkins - Central H.S.

BOREL RÉPOND A PROUST

_____ Il nous a paru intéressant de poser à Jacques Borel le célèbre questionnaire, auquel Proust répondit à l'âge de treize ans.

1-- Quel est pour vous le comble de misère?

2-- Où aimeriez-vous vivre?

3-- Quels sont les héros de roman que vous préférez?

4-- Votre qualité préférée chez l'homme?

5-- Votre qualité préférée chez la femme?

6-- Votre occupation préférée?

7-- Le principal trait de votre caractère?

8-- Ce que vous appréciez chez vos amis?

9-- Votre principal défaut?

10-- Quel serait votre plus grand malheur?

11-- La couleur que vous préférez?

12-- Vos auteurs favoris en prose?

13-- Vos poètes préférés?

14-- Vos héros dans la vie réelle?

15-- Vos héroïnes dans l'Histoire?

16-- Vos noms favoris?

17-- Caractères historiques que vous méprisez le plus?

18-- Le don de la nature que vous voudriez avoir?

19-- Comment aimeriez-vous mourir?

20-- Votre devise?

----- Voici les reponses de Jacques Borel, qui a gagné le Prix Goncourt.

1-- Perdre son temps, perdre sa vie. Être privé de sa liberté.

2-- Nulle part hors de France, du moins pour longtemps.

3-- Le prince Muichkine.

4-- Le coeur.

5-- La tendresse, la sensibilité.

6-- La lecture.

7-- Le doute.

8-- L'intelligence et la générosité.

9-- Le désir d'être aimé.

10-- Perdre un être que j'aime.

11-- Les couleurs de Braque les moins brillantes.

12-- Rousseau, Chateaubriand, Proust, Stendhal.

13-- Baudelaire, Nerval, Rilke.

14-- Jean Rostand.

15-- Antigone et la Religieuse portugaise.

16-- Combourg, Combray.

17-- Probablement Judas.

18-- Pouvoir m'exprimer et enchanter en restant vrai.

19-- Sans le savoir, ou au comble du bonheur.

20-- "Patience est tout". (Rilke.)

Cynthia Perkins - Central High School

Cynthia Perkins - Central H.S.

Notre Vie en l'An 2000 - Top 18 février 1968

Il s'agit d'un rapport de la Commission de l'an 2000 du Hudson Institute...

Travail, Richesses, et Culture

L'homme américain au travail

Même en L'an 2000, l'Américain devra travailler mais il travaillera moins: sept heures et demie par jour, quatre jours par semaine, et il aura trois mois de vacances, c'est-à-dire qu'il passera cent quarante-sept jours à travailler et deux cents dix-huit à se reposer.

Seul, un cinquième de la population active sera employé dans les usines et dans les mines, près d'un tiers travaillera dans le secteur commercial, et environ la moitié sera soit composée de fonctionnaires, soit d'employés dans les activités de service (banque, assurances, tourisme, médicine, professions libérales).

Au cours de son travail, l'Américain gagnera environ trois fois plus qu'il ne gagne actuellement et en conséquence achètera trois fois plus de biens et de services qu'en 1968. La pauvreté aura pratiquement disparu et moins de 5% des Américains gagneront moins de 1500 F.

L'homme américain au repos

En grande partie libéré des contraintes du travail, l'Américain devra apprendre à utiliser ses loisirs.

Le progrès technique décuplera ses possibilités. Les plates-formes volantes individuelles seront devenues une réalité. Il pourra faire des voyages interplanétaires; téléphoner et voir en même temps le visage de son interlocuteur et, s'il préfère se mettre au lit, il pourra faire des rêves "programmés." Le weekend, il pourra prendre sa voiture téléguidée; en entrant sur l'autoroute, il choisira son trajet et sa vitesse: un cerveau electronique conduira sa voiture pendant qu'il jouera au bridge avec ses passagers. Et, si au retour de sa "promenade" le "chauffeur" est quand même fatigué, il pourra choisir parmi une infinité de remèdes qui lui permettront de se relaxer et de contrôler ses états psychobiologiques.

En l'an 2000, l'Américain aura, disent les experts, moins de caractère qu'en 1968. Libéré en grande partie des contraintes extérieures, sa personnalité n'aura plus à s'affirmer dans l'effort et la lutte. Freud a montré que l'homme réussissait assez bien à se créer des défenses contre les difficultés extérieures, mais qu'il avait tendance à se décomposer si sa vie devenait facile. Un fait confirme cette analyse: les suicides sont très rares en période de guerre ou de crise économique. En l'an 2000 la richesse étant diffusée dans toutes les classes sociales, les suicides seront nombreux et les troubles psychologiques se développeront car il n'y aura pas de défi extérieur à surmonter. En contrepartie, les Américains seront plus raffinés, moins matérialistes. Après avoir été les Romains du xxe siècle, ils s'helléniseront. Etant donné la richesse génerale, les biens immatériels, ceux que l'on ne peut pas acheter, auront davantage de prix: la culture, la beauté, la jeunesse, l'amour.

Cynthia Perkins - Central H.S.

Les experts du Hudson Institute prévoient que la vie culturelle américaine s'articulera autour de trois grands pôles, de trois mégalopolis où vivront la moitié de la population américaine. La plus grande, "Boswash", s'étendra de Boston à Washington et comptera quatre-vingts millions d'habitants: ce sera la capitale des banquiers, des écrivains, et des politiciens. La seconde, Chipitts, (de Chicago à Pittsburgh) : ce sera une ville laborieuse et pleine de vitalité où habiteront les businessmen et aussi les architectes (Grandes réalisations urbaines en couleur à Chicago). Sansan, troisième mégalopolis, s'étendra en Californie de San Diego à Santa Barbara et ce sera le paradis de la "Barbecue Society"; société mondaine et jouissance où l'on dépensera beaucoup d'argent en fêtes et en piscines.

TOP Magazine

Educateur Sportif

Pour être professeur d'éducation physique, il faut d'abord être bachelier et faire ensuite quatre ans d'études difficiles. Mais les sportifs que la vie en plein air et la pedagogie attirent peuvent choisir une autre solution, devenir éducateur sportif.

Les différentes spécialisations.

Les éducateurs sportifs sont plus spécialisés que les professeurs d'éducation physique, et ils n'enseignent qu'un sport particulier. Ils exercent généralement leur activitédans un club ou dans une association sportive et ne sont donc pas fonctionnaires, mais ils doivent néanmoins être titulaires d'un brevet d'Etat et sont, dans certains cas comme la plongée sous-marine, soumis a des contrôles périodiques. Les spécialités pour lesquelles il existe actuellement des brevets d'Etat sont les suivantes: la natation, la plongée sous-marine, la voile, le ski nautique, le tennis, le golf, le football, le ski, le patinage sur glace, l'alpinisme, l'équitation, et l'escrime.

Les Brevets.

Pour chacun de ces sports, il y a un brevet d'Etat particulier organisé par le ministère de la Jeunesse et des Sports et qui seul donne le droit d'enseigner ce sport à titre lucratif. Aucun diplôme n'est exigé pour s'y présenter, mais tous comportent des épreuves écrites qui demandent un certain niveau de culture générale. Les seules conditions impératives sont des conditions d'age (dix-huit ans, le plus souvent) et des conditions de santé. On insiste souvent particulièrement sur l'acuité visuelle. Quant aux épreuves, elles portent bien sûr essentiellement sur le sport concerné, mais toutes comportent également des interrogations sur le secourisme et la pédagogie, matières indispensables à leur rôle d'enseignants. Dans certains cas, il y a plusieurs brevets de niveau différent: trois brevets pour l'équitation,deux pour le golf, quatre pour le football, deux pour le patinage artistique, trois pour l'alpinisme et trois pour le ski. Chacun donne le droit d'enseigner à des niveaux différents, et il faut parfois exercer pendant un certain temps à un niveau donné avant de pouvoir se présenter au brevet supérieur.

Les débouchés.

Les débouchés sont très différents d'un sport à l'autre: il y a moins de joueurs de golf que de joueurs de tennis, moins d'alpinistes que de skieurs. De plus, il est presque indispensable de prendre des leçons quand on commence l'équitation ou le ski, alors qu'on peut très bien apprendre les rudiments du tennis ou de l'alpinisme avec des amis et se perfectionne ensuite seul. Certaines de ces activités sont aussi strictement saisonnières: c'est le cas par exemple de l'alpinisme et du ski nautique. Mais on peut dans certains cas cumuler plusieurs sports: c'est ainsi que la majorité des guides de haute montagne sont moniteurs de ski pendant l'hiver, ou même exercent un métier sans rapport avec le sport. De même, un professeur de natation peut travailler l'été sur une plage et l'hiver dans une piscine. En tout cas, il est

TOP Magazine Cont'd.

impossible de promettre à l'avance une remunération précise. Chacun aura par contre le plaisir de pratiquer et de faire connaître son sport favori.

Vocabulaire:

brevet
attirer
néanmoins
soumis
exiger
épreuve
niveau
santé
secourisme
enseignant
débouché

From Top Magazine
Suggested Correlation: Cours Moyen, Chapter VIII: Sports et Loisirs

Cynthia Perkins - Central H.S.

TOP - décembre, 1968

Etes-vous séduisant? Savez-vous plaire, charmer, séduire? Le charme est quelque chose qui est en soi, qui attire sans que l'on sache très bien pourquoi...

Pour les filles:

1. Il vous a invitée à une surprise partie et -- catastrophe -- il danse horriblement mal et ne semble pas du tout s'en apercevoir. Vous êtes un peu gênée viv-à-vis de vos amis:
   - A. Vous ne lui dites rien pour ne pas le vexer;
   - B. Vous lui faites remarquer en riant que le rythme et lui cela fait deux;
   - C. Vous refusez quand il vous invite à danser, prétextant un mal de pied épouvantable

2. Il vous fait un compliment sur votre robe:
   - A. Vous prenez l'air détaché de celle qui s'en fiche
   - B. Vous lui dites merci le plus simplement du monde et passez à autre chose;
   - C. Vous répondez que c'est une robe de rien du tout que vous portez depuis 2 ans?

3. Faire un cadeau sans raison à un de vos amis que vous aimez bien:
   - A. Vous trouvez que c'est un geste ridicule de la part d'une fille;
   - B. Cela vous arrive car, en fin de comptes, c'est à vous que cela fait plaisir;
   - C. Vous n'y pensez même pas?

4. A dîner, chez des amis, tout le monde est d'accord sauf vous:
   - A. Vous faites semblant d'être du même avis par pure politesse;
   - B. Vous vous taisez, montrant de cette façon que vous pensez différemment;
   - C. Vous estimez, quitte à ce qu'il y ait une discussion, que vous avez tout à fait le droit de dire ce que vous pensez?

5. Il vous téléphone pour vous inviter tel jour:
   - A. Vous réfléchissez avant d'accepter pour ne pas avoir l'air trop content;
   - B. Vous êtes ravie et le lui dites;
   - C. Vous demandez qui sera là, ou ce que vous ferez exactement avant de dire oui?

Cynthia Perkins - Central H.S.

Pour les garçons:

1. Vous n'avez plus un sou mais aimeriez bien passer l'après-midi avec elle:
    - A. Vous laissez tomber, ne sachant pas très bien quoi faire;
    - B. Vous faites des économies et des prouesses d'imagination pour trouver de bonnes idées à bon marché;
    - C. Vous lui dites franchement que vous êtes complètement fauche mais que ce n'est qu'un détail?

2. Vous devez l'emmener au cinéma. Elle a très envie de voir ce film qui ne vous tente pas du tout:
    - A. Vous acceptez sans rien dire;
    - B. Vous lui dites qu'elle a de drôles de goûts mais l'emmenez tout de même;
    - C. Il n'est pas question d'y aller et vous trouvez quelque chose qui vous amuse aussi?

3. A votre avis, qu'y a-t-il de plus important lorsqu'on sort avec une fille pour la première fois:
    - A. L'intéresser;
    - B. la faire rire;
    - C. l'épater?

4. Votre soeur a invité a dîner une de ses amies que vous trouvez adorable. Elle ne semble pas s'apercevoir que vous existez:
    - A. Vous l'ignorez;
    - B. Vous êtes débordant d'amabilité et ne ratez pas une occasion de lui passer du pain ou de lui proposer quelque chose à boire;
    - C. Vous briller au maximum dans la conversation?

Etes-vous séduisant? (suite)

5. Votre tenue vestimentaire est-elle, à votre avis:
    - A. sans importance;
    - B. importante mais sans plus;
    - C. très importante?

Cynthia Perkins - Central H.S.

Pour les garçons et les filles:

L'ami (e) avec lequel (laquelle) vous avez rendezvous est en retard d'un bon quart d'heure.
Il (elle) arrive essoublé (e) en s'excusant:

A. Vous lui dites que cela ne fait rien;
B. Vous lui faites remarquer gentiment qu'un quart d'heure c'est beaucoup et vous n'en parlez plus;
C. Vous attendez avec impatience le jour où vous pourrez lui rendre la monnaie de sa pièce?

Réponses -- pour les filles:

Majorité de A -- Vous êtes douce et réservée, vous n'aimez ni les discussions ni les "epanchements" mais dites-vous que l'on peut donner son avis sans pour cela provoquer des drames. Attention, on pourrait vous croire sans personnalité: ce n'est pas s'imposer que de s'affirmer, ce n'est pas, non plus, se jeter dans les bras d'un garçon que d'avoir un geste gentil. Ils ne sont pas aussi sûrs d'eux qu'ils en ont l'air.

Majorité de B -- Bravo! Vous êtes celle avec qui on adore sortir. Vous êtes sensible et pleine de tact, vous savez dire ce que vous pensez ou vous taire quand il le faut. Vous ne vous laissez pas faire mais en même temps vous pouvez être d'une gentillesse déconcertante. Tout est en nuance et rien n'est plus charmant.

Majorité de C -- Vous avez de la personnalité et vous vous moquez bien de l'impression que l'on peut avoir de vous. Vous n'avez pas de temps à perdre avec des détails qui, pour vous, n'ont aucune importance et qui, pourtant, peuvent rendre la vie tellement plus "souriante"! Dites-vous bien que votre personnalité lassera plus qu'elle ne forcera l'admiration. Vous savez ce que vous voulez, bien! Mais il faut aussi savoir que l'on ne peut pas tout obtenir et qu'il faut souvent donner. Pensez un peu plus aux autres et tout sera parfait!

Cynthia Perkins - Central H.S.

Réponses -- pour les garçons:

Majorité de A -- Mais pourquoi manquer d'assurance à ce point? Ne craignez pas toujours de gêner ou de contrarier. Si les filles sentent qu'elles vous intimident (elles s'aperçoivent vite de ce genre de chose) elles seront agacées: elles ne veulent pas qu'on leur demande sans arrêt leur avis mais que vous fassiez preuve d'imagination, de fantaisie

Majorité de B -- Vous avez compris! Si elle rit, elle ne s'ennuie pas; elle préfère le Coca que vous lui offrez au dîner dont elle aura à partager l'addition. Et rien ne lui fera plus plaisir que de s'entendre dire qu'elle est farfelue. Le tout est de le faire gentiment car, dans le fond, ce qu'elle aimme, c'est que vous lui parliez d'elle, en bien... ou en moins bien, non?

Majorité de C -- Vous croyez sans doute être séduisant, mais vous vous trompez! La gentillesse n'a jamais gêné une fille... quant a être épatée par vos exploits ou votre brio, ça ne durera qu'une semaine. La galanterie n'est pas désuète mais beaucoup plus appréciés que vous ne l'imaginez. Ne soyez pas conquérant, contentez-vous d'être attentif, c'est déjà beaucoup.

Cynthia Perkins - Central High School

TEST -- Etes-vous susceptible?

Pour les Filles

1. Un ami de votre frère vous apporte une fleur ou un petit cadeau sans raison particulaire:

   A. vous demandez des explications à votre frère,
   B. vous ne voulez pas avoir l'air d'y attacher de l'importance mais vous êtes très intriguée,
   C. vous notez dans votre agenda la date de son anniversaire pour penser à lui offrir un paquet de cigarettes?

2. On vous fait une réflexion désagréable sur votre physique:

   A. vous répliquez immédiatement,
   B. vous allez vous enfermer dans votre chambre pour avoir la paix,
   C. vous faites attention à ne pas montrer que vous avez de la peine?

3. Vous apprenez qu'une de vos bonnes amies a dit du mal de vous:

   A. vous dites aussitôt aux gens qui la connaissent tout ce que vous savez d'elle,
   B. vous ne lui addressez plus la parole,
   C. vous faites comme si vous ne saviez rien?

4. Vous avez rencontré chez une de vos amies un garçon sensationnel.Il a promis de vous téléphoner dans la semaine. Quinze jours plus tard, vous n'avez toujours pas de nouvelles:

   A. vous aussi avez complètement oublié,
   B. vous vous jurez d'être "prise" le jour où il appellera,
   C. vous pensez que vous êtes idiote d'y avoir cru?

5. Lorsque vous êtes de mauvaise humeur:
   A. vous avez des prises de bec avec tout le monde,
   B. vous évitez tout le monde,
   C. vous ne pouvez supporter personne mais vous préférez encore cela plutôt que de rester toute seule?

Pour les Garçons

1. Le tennis (ou la natation) est votre point fort et pourtant vous vous faites battre par un plus jeune:

   A. vous êtes furieux et proposez une revanche,
   B. vous refusez de faire une nouvelle partie,
   C. vous le félicitez tout en vous demandant ce que vont penser vos amis?

Cynthia Perkins - Central High School

2. Vous apprenez par hasard qu'un de vos amis a invité hier quelques personnes chez lui. Pas vous:

A. cela vous êtes égal,
B. vous décidez de ne plus l'inviter,
C. vous lui demandez l'air très détaché comment s'est passée la soirée?

3. A force de travail, vous obtenez une bonne note dans ce qui est, habituellement, votre matière faible. Votre voisin de classe dit que le sujet etait particulièrement facile:

A. vous répondez qu'il était aussi facile pour les autres que pour vous,
B. vous lui faites remarquer que dans telle matière vous êtes plus fort que lui,
C. vous haussez les épaules mais vous n'êtes plus aussi content que vous l'étiez?

4. Une amie de votre soeur se moque de vous parce que vous avez les cheveux trop courts:

A. vous pensez qu'elle fait partie de ces idiotes qui n'aiment que les minets,
B. vous l'ignorez lorsqu'elle revient chez vous,
C. vous faites comme si vous aviez oublié mais vous en voulez à votre mère de vous obliger à aller si souvent chez le coiffeur?

5. Deux ou trois de vos amis vous ont fait une blague stupide. Vous avez marché et vous vous êtes ridiculisé. En apprenant la vérité:

A. vous riez avec les autres tout en pensant que c'est complètement idiot,
B. vous êtes furieux et le leur dites,
C. vous prenez les choses légèrement en apparence mais vous imaginex tout ce qu'on dit derrière votre dos.

RESPONSES

Majorité de A: Ni sensible ni susceptible...Bravo! Vous avez les pieds bien sur terre et savez vous défendre. Vous êtes "dur" et pensez, probablement, que cela vous évite bien des petits chagrins stupides et pas mal de problèmes inutiles. C'est vrai. Mais à ne pas vouloir donner aux choses plus d'importance qu'elles en ont, vous devenez incapable de comprendre les autres. Vous manquez d'intuition, vous êtes maladroit, et les contacts humains que vous pouvez avoir sont très limités. Ce n'est sans doute pas à vous que l'on vient confier ses difficultés. C'est dommage! car pour avoir des amis -- des vrais -- il faut savoir écouter. Vous risquer de vous retrouver très seul.

TEST -- Etes-vous susceptible? (suite)

Majorité de B: Sensible, oui... mais surtout, susceptible! Vous prenez très mal les observations ou les critiques que l'on peut vous faire,pourtant, elles sont très souvent justifiées. Personne n'est parfait et il est nécessaire que, de temps en temps, on puisse vous dire ce que l'on pense. Mais vous finissez par avoir la folie de la persécution. A force de vous voir vous vexer pour peu de choses, vos amis ne vous diront plus rien, pour ne pas avoir d'histoire. Vous en soufrerez davantage encore. Quant aux surprise -parties auxquelles on n'est pas invité, aux coups de téléphone promis qui ne viennent pas, cela fait partie des petites mesquineries de la vie. Il faut s'y faire et ne pas perdre son temps avec des futilités.

Majorité de C: Vous êtes sensible et c'est une qualité inestimable. Vous comprenez les gens, ils le savent, et vont facilement vers vous. Un film, un livre, une expérience vous apporteront beaucoup plus qu'aux autres mais vous parvenez mal à vous faire "aux réalitiés." Tout vous touche profondément et vous enrichit mais ne prenez pas les choses trop à coeur. Il arrive à tout le monde d'être maladroit et il vaut mieux demander une explication franche que de se "torturer" en silence!

Cynthia Perkins - Central High School

An Example of a Community Resource

FEUILLE D'AVIS ET D'ENTR'AIDE

destinée à la communauté francophone de Washington
éditée par le Cercle Français
1525 H Str. N. W.
Washington D. C. 20005.

Vol. I numéro 3 Juin 1969

Mode d'emploi

Cette feuille bien modeste espère offrir à notre communauté la possibilité d'une rencontre entre ceux qui cherchent un travail, un logement ou un service et ceux qui peuvent l'offrir.

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Notre responsabilité, en publiant ces annonces, est purement morale.

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Deux jeunes gens 18 ans étudiants, parlant anglais cherchent n'importe quel emploi Juillet, Août Tel.: 423-0053

Jeune fille française 20 ans cherche famille américaine pour séjour d'un an à partir d'octobre 1969. Tel.: 656-4818

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Leçons Française, professeur de français, enseignerait conversation française à des petits groupes 2 fois par semaine (2h) après heures de travail lundi - mercredi ou mardi-jeudi. Téléphonez 338-4208.

Logement Américaine, prof. de français, cherche jeune française pour partager appartement 4 pièces ($65) à Suitland, Md. Soir, 420-1009.

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(For background reading in English see page 79 - Level III)

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Camus, Albert	Etranger. 1957
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Camus, Albert	Peste. 1947
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Foreign Language Annals, American Council on Teaching Foreign Languages 62 Fifth Avenue, New York, N.Y. 10011. Quarterly. $4.00 per year.

The DFL Bulletin, NEA, Department of Foreign Languages. Publication temporarily suspended as of June 1968. Inquire of N.E.A. for back issues.

The French Review, American Association of Teachers of French. Eastern Michigan University, Ypsilanti, Mich. Six issues per year, $5.00.

Le Français dans le monde (published in France for teachers of French abroad). French Book Guild, 101 Fifth Avenue, New York, N.Y. $4.00.

The Modern Language Journal. 13149 Cannes Drive, St. Louis, Mo. October through May. $4.00 per year.

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Source Materials for Teachers of Foreign Languages - National Education Association, 1201 Sixteenth Street, N. W. Washington, D. C. 20036. Stock No. 381 - 11824. Single copy $1.00.

France Actuelle - semi-monthly report on France (in English), published by Comité France Actuelle, a private association of French businessmen; (for keeping aware of latest developments in a country changing faster than textbook descriptions.)

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(This information obtained by Mrs. Ethel Rowdybush - Bowie Senior High School.)

* Valette, Rebecca. Modern Language Testing. New York: Harcourt, Brace and World. 1967.